July/August 1983 Number 64

Space Gamer

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***Star Trek*: The RPG**

Review & Designers' Notes

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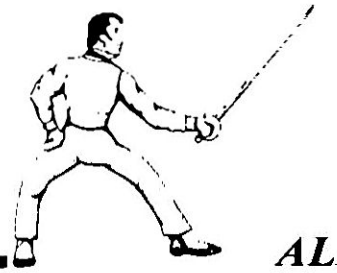

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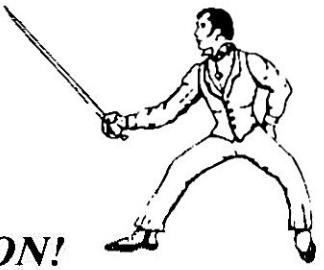

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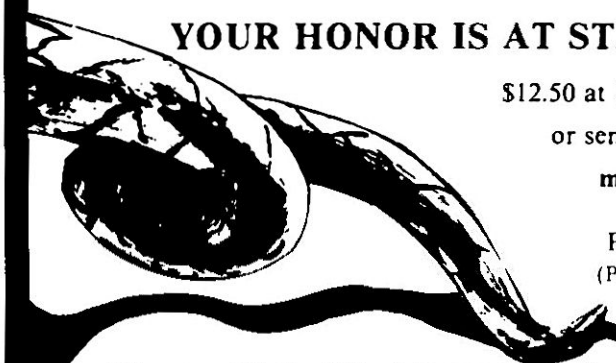

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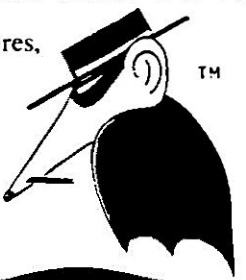

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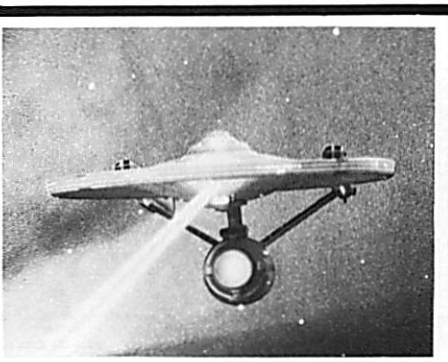

FASA's **Star Trek: The Role-Playing Game** has entered the field with a big splash. Review and designers' notes start on page 2.

. . . Where No Review Has Gone Before

STAR TREK: THE ROLE-PLAYING GAME

Featured Review by William A. Barton

"Space . . . the Final Frontier." For three seasons in the late '60s on prime-time TV – (and ever since in syndication) – these words heralded into our homes an hour of adventure, excitement and human drama: *Star Trek,* perhaps one of the most important TV phenomena of all time.

Almost from the start there were numerous attempts to translate *Star Trek* into game terms, most meeting with questionable success. Among the first valid attempts was Gamescience's ***Star Fleet Battle Manual***, a set of miniature rules to go along with the company's line of Star Fleet ships. *Star Trek* equipment or terminology in one shape or another began to appear in some of the earlier of the SFRPGs, ***Space Patrol*** and ***Starship & Spacemen*** being two of note.

The first real attempt at a *Star Trek* role-playing game came from Heritage Models, whose ***Star Trek (Adventure Gaming in the Final Frontier)***, was an "official" ST RPG, licensed from Paramount Pictures, to go along with its licensed line of 25 mm *Star Trek* figures. The problem was that rules were created primarily to help sell the miniatures, not provide a full role-playing system. And the most popular *Star Trek* boardgame is, of course, Task Force's ***Star Fleet Battles***. (Of note is the fact that ***SFB***, like its Gamescience predecessor, is licensed through the Franz Joseph designs, and not through Paramount.)

With all the bigger game companies struggling to come up with a science fiction RPG that could successfully lock light-sabres with ***Traveller***, it was left to FASA, the small company that started life as a ***Traveller*** licensee, to somehow secure the rights to the one SFRPG that could possibly have a shot: ***Star Trek – the Role-Playing Game***. The official game of the *Star Trek* universe is licensed, like its Heritage predecessor, from Paramount Pictures. And to those who have long been looking for a way in which to simulate the adventure, the drama, and the human (and non-human) interaction of the series in game form, I think I can say that this is *it*.

I don't know how much FASA is paying in licensing fees for the right to produce this game, but I'm certain it must be a considerable sum. And it was doubtless a risk for a company of FASA's size. If ***Star Trek – the Role-Playing Game*** doesn't do well, it could mean a serious financial loss. Yet after looking over the game – the overall design, the artwork, the systems, – and playing it, I'd be willing to say it was money well spent. In fact, I'll go out on a pylon and predict that ***Star Trek*** will become one of the most popular SFRPGs in recent years. It may not beat out ***Traveller***, but it could conceivably give the champ a run for its credits.

Components

Everything about this game is top quality. Most of the artwork and graphics are quite striking – especially the detail work on the deck plans of the *U.S.S. Enterprise* and the Klingon D-7 battlecruiser included with the set. These deck plans are absolutely beautiful – the finest FASA (or anyone else) has ever produced. Every console, every chair, every piece of permanent equipment, from the diagnostic beds in sick bay to the transporter disks, is depicted in detail. The *Enterprise* and D-7 plans show top, side, forward and rear external views and plans of every deck, each with a ¼" square grid at a scale of six meters to one inch. (The earlier-announced 15 mm-scale plans have been released separately; their inclusion in this package would have undoubtably run the price up beyond most gamer's budgets.) The last third of the scenario book provides a deck-by-deck key to the plans, including the variations on the D-7 as used by the Romulans.

The only aspect of the plans that jarred me is the location of the *Enterprise*'s photon torpedo tubes on top of the primary hull; in the show, unless memory fails me, the torps were always shown emerging from the underside of the dish. Some problems might emerge from the fact that decks are printed on both sides of the sheet. Particulary if actions occur on several decks at once. A number of the larger decks are cut up among as many as four sheets. And it is annoying that the deck plans are printed in nonrepro blue, which most copiers won't print. I can understand FASA's reasons for this: After so much work, they certainly don't want countless pirate copies of their deck plans floating around. Still, the plans are so beautiful, I personally hate to drag them out for play sessions where less careful gamers might spill their drinks or drop burning ashes on them (shudder!).

The rulebook and scenario book are liberally decorated throughout with black and white stills from the series, including a four part photo record of a security man (you know, the guys with the red shirts that might as well have a bullseye and "Phaser Fodder" printed on the front) being disintegrated.

The only disappointment as far as the game's production goes is the counters provided with the set. These are nicely drawn and colored, with tiny but recognizable Star Fleet and alien character figures on one side and ship silhouette and systems status markers on the other. However, the two sides are slightly misregistered, so that the tops of the heads of the Gorn figures and some others are cut off.

Character Generation

Before discussing the mechanics of character generation, I think it appropriate to note that this game is set during the time of the original five-year mission of the *Enterprise*, and not that of either movie. This, I believe, was the correct decision on the part of the game's designers. This allows the players to portray members of the crew of the *Enterprise* (including the series stars and regulars) during their heyday rather than as the aging folks of the movies, or to actually interact with the *Enterprise*, hearing of that ship's adventures via sub-space radio or at the local starbase, should the players

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opt to up roll their own characters as the crew of some other ship. And no need to worry about V-ger or the Genesis Device . . . or how to revive Spock before *STIII*.

Character generation is relatively simple. Characters have seven attributes, all of which will be familiar to experienced role players: Strength, Endurance, Intelligence, Dexterity, Charisma, Luck and Psionic Potential. Initial values are determined by rolling 3D10+40 for all attributes except Luck and Psionics (which are determined by D100 rolls), and adding certain racial modifiers for the various attributes, depending on whether your character is human, Vulcan, Andorian, Caitian, Edoan or Tellerite (player-characters may not be Klingon, Romulan, etc., though a future supplement will allow this). Vulcans, for example, get adds to Strength, Endurance and Intelligence and must subtract from Luck (Vulcans are logical, not lucky), while humans, like all non-Vulcans, must subtract from Psionics. As a final factor, percentile dice are rolled and the result, divided by two, is awarded to the character's attributes.

Gaining skills for the character is pretty straightforward, too. Most skills are gained in Star Fleet Academy, though a character may be able to gain levels in Pre-academy skills. In the Academy, the character gains a set number of skill points in general Star Fleet skills and their levels are all predetermined. The character also gets ten skill rolls of 1D10 (plus bonuses for high intelligence) in *any* skill the player chooses. Further skill rolls will become available during the mandatory cadet cruise(s) following Academy graduation, optional attendance of Command School (required for future captains or department heads), and through terms of service prior to the character's entry into play. The length of the latter will depend on what role in the game and what rank the player has chosen for his character.

The only (minor) problem I see in the generation system is the lack of any restrictions on the character's attending Command School or the number of years of prior service he may choose to gain extra skill levels (though there is a loss of attribute points when a certain age is reached). Naturally, players will go as far as possible to gain the most experienced characters they can. Of course, this is *Star Trek*, and it's more fun being an experienced ship's captain than an ensign fresh out of the Academy with little say in the running of the adventure. Still, the referee will have to be careful to coordinate the generation efforts of his players so as not to end up with three science officers or several captains or helmsmen and no Uhuras or McCoys.

A quick word on skills: Every skill that would seem necessary for a Star Fleet character has been included here and at least adequately explained. Especially nice is the catch-all skill of Trivia, which allows a character to have knowledge in any area not covered, from ancient Terran literature to Vulcan history. In the referee's section on generating NPCs from the nonplayer races, and in the section of pregenerated familar ST characters, a few non Star Fleet skills are also covered, from the Klingons' nasty Interrogation skill to the Courtesan skill of the green Orion Slave Women.

Players wishing to portray the familiar series stars will find all the *Enterprise* regulars completely generated, along with minor characters such as Cyrano Jones, Harry Mudd and even Khan (for those wishing to reenact *Wrath*). For the most part, Kirk, Spock and the others seem well-conceived and faithful to the series, though I'm certain all dedicated Trekkers will have their own ideas about this. A few seem to have some skills missing, and the "to hit" values have been overlooked on Scotty's rundown ("I kinna do it, captain!"). It'll be a surprise to may, I think, that Uhura comes across as a better combatant than Chekov, and Rand is a better shot then McCoy!

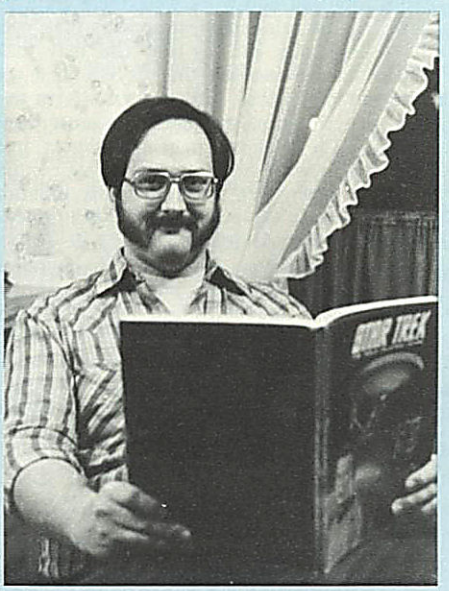
One last annoyance here is that the character record sheet is printed in the rulebook rather than being available as a separate sheet. The way the book is bound (perfect-bound rather than saddle-stitched), it is impossible to copy the record sheet for personal use without breaking the back of the book or cutting out the page (the back of which begins the next section).

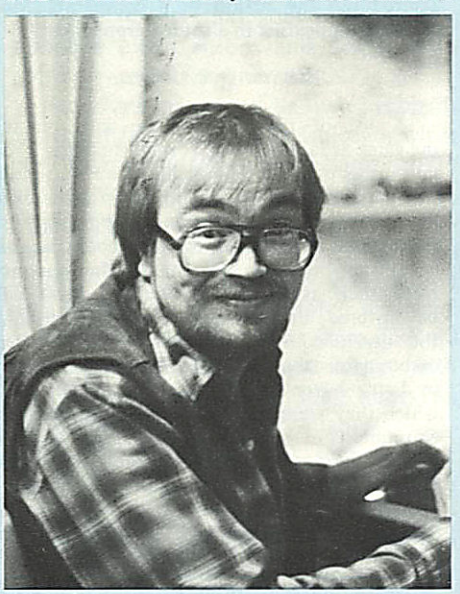
Combat and Movement

The combat/movement system of ***Star Trek – The Role-Playing Game*** will be familiar to anyone who has played ***Snapshot***. As in that game, all movement takes place on a square grid of one-half-inch to 1.5 meters. Characters move and perform actions in combat situations by expending Action Points. Each character has a number of Action Points (APs) equal to his Dexterity score divided by 10, rounded down, plus 4. This is the amount he may spend every ten-second combat round to move, fire a weapon, engage in hand-to-hand combat and so on. Each action costs a set number of APs. While not exhaustive, the list of actions covers most movement/combat options players will come up (with an important exception noted below), with a catch-all "Operate familiar device" and the referee's ingenuity to cover any others.

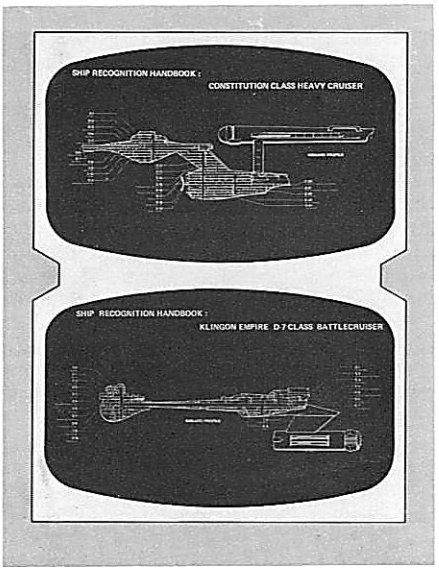
Unlike in ***Snapshot***, however, a character isn't required to spend all his APs in his turn; he may save some to use as opportunity actions, which may occur during any other character's or NPC's turn. Certain movements are noted in the AP cost chart as opportunity actions that may be used in this manner. Firing a gun, dive rolling, parrying a blow and speaking a short sentence, for example, are all opportunity actions, though most movement actions are not.

Determining a hit in ***Star Trek*** is easily accomplished. Two aspects of the character come into play here: his dexterity score and his skill level in the weapon/combat skill being used. Unlike most skills, where the straight value is rolled on percentile dice, the combat skill level is averaged with the character's dexterity to determine the value he must roll under to hit. This is further modified by a list of various adjustments for the target's status (size, movement, etc.) and the attacker's status (using two weapons or the wrong hand, etc.) and the range to get the final number that must be rolled under on D100 for a hit. If a hit takes place, damage is removed from a character's Endurance stat; if that stat falls below one-half-End and the character fails a saving roll, or if his unconsciousness threshold (End/10) is reached due to accumulated damage, the character is unconscious. If End is reduced below 0, the character is mortally injured and will die unless he receives aid from a qualified medic. Damage is divided into wound damage, which takes a while to heal (even with medical advances), and temporary damage – stuns, etc. – that heals much faster. Since weapons in ***Star Trek*** do a *lot* of damage (a phaser on stun does 75 points of temporary damage, 150 of wound damage on disrupt – more than enough to kill the strongest character), it's good that the designers added a luck saving roll for player-characters that may reduce damage from energy weapons by as much as a third. That and the medical rules give even the most foolhardy characters a chance to





(l-r) *Star Trek* designers Guy W. McLimore, Jr., Greg Poehein, and David Tepool.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survive long enough to learn a lesson.

There are problems with the combat system in *Star Trek*. The rules for the recovery of damage points are not as clear as they could be. The to-hit modifiers are not as complete as they might be. For example, while there are modifiers for the target's movement, there are none for the attacker's. (Even a highly trained individual will find it harder to hit a target when he's moving than when he's standing still.)

The worst omission involves an unarmed character in melee with one armed with a club or blade. If both characters are unarmed or both have melee weapons, a character can use an opportunity action to parry his opponent's blow. If the attacker is armed, however, and the character isn't, no parry is allowed. Neither is any other action under the system, since movement is not an opportunity action (where it is, it isn't applicable in such a case). As it stands, when Kang swings a chair at Kirk, our hero has to stand still and hope the Klingon misses. Obviously some sort of Dodge action should have been included here. Such an action is simply worked out, I've already done so and sent a copy to FASA, and a letter from them assured me the action or a comparable one would be appearing in a future supplement.

The *Star Trek* Universe

A lot of pains have gone into making the game as faithful to the established *Star Trek* mythos as possible. The designers obviously did their research. All of the important races from the series (including the animated episodes) are represented as character or NPC races, the sole exceptions being the Kzinti and other one-shot races such as the Skorr. Perhaps these will be covered in a future expansion, though the designers have declared the Kzinti out of bound, as they feel the felinoids should stay in Larry Niven's *Known Space* universe from which they were borrowed. Most of the items of equipment in standard use on the series is covered for use by players and their opponents, with quite adequate extrapolations where the series was silent, as with the Gorn blaster. The rules for generating Class M planets for characters to explore is competently handled, as are those for populating them with new civilizations and lifeforms.

The historical update of the United Federation of Planets and the organizational data for Star Fleet are also nicely and accurately handled, further giving the game an authentic *Star Trek* flavor.

Starship Combat

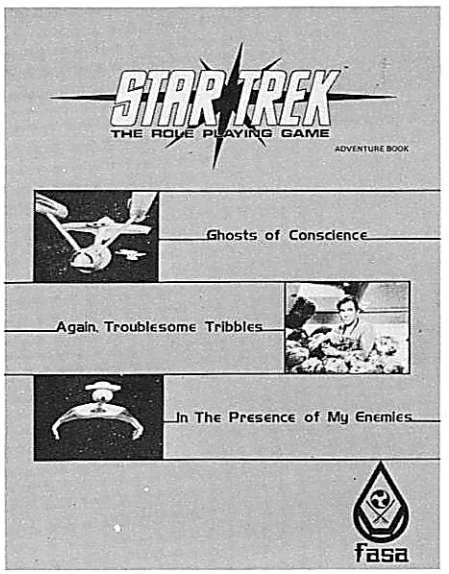
Those who were afraid that the starship combat system in ***STTRPG*** would merely be a simplified rehash of ***Star Fleet Battles*** can breathe a sigh of relief. For perhaps the first time in a SFRPG, space combat will not be a boring experience for all but a few of the players. Unlike ***Traveller*** and other games, where only the pilot, gunners and perhaps the computer operator have much to do, here all the players are involved in ship-to-ship battles. Each department head except the Captain and Medical Officer has a console to operate. These are 8½" x 11" (or 11" x 17" in the case of the Engineer) sheets with boxes for counters to mark the status of the various systems for which the department head is responsible. When the ship is in combat, the Chief Engineer is responsible for actually allocating how much energy from the warp and impulse engines goes to each other system for use in movement on screens and for weapons; the Science Officer operates sensors and keeps track of damage to the ship (the damage tables are on his sheet as well); the Communications Officer keeps track of casualties and their effects of operations; the Navigator operates the deflector screens and tractors; and the Helmsman determines speed and movement and fires phasers and photon torpedos at the Captain's orders (weapon firing charts are on his sheet, too). Though without a console, the Captain is responsible for making all command decisions and conveying these to his various department heads to carry out on their consoles.

While the players man their consoles in combat, the referee uses a simplified console arrangement to run the enemy ship, with all functions appearing on a single sheet. The game includes GM consoles for all the enemy ships covered in the rules – Klingon D-7, Romulan Bird of Prey, Gorn Cruiser and Orion Blockade Runner – and several of the other Star Fleet vessels mentioned.

While the starship combat rules are usually easily followed and work well, there are a few flaws. As the rules stand, it appears that, while the enemy ship run by the GM may make repairs during combat, the players must wait until out of combat to repair damage to their ship – a situation that could be most inconvenient. The Helmsman seems almost overwhelmed in what he has to do during combat. It might have been better had his functions been split up a bit, perhaps giving the torpedos to the Navigator. And there are a few places where it seems saving throws on ship operations skills should be necessary but aren't, and other places where the rules are vague, requiring referee interpretation. But overall, while a bit cumbersome in places, the starship combat rules are some of the best currently available in SFRP Gaming and add more to individual involvement and excitement in space combat than any other on the market.

Scenarios

Before concluding, I should mention at least briefly the scenarios included with the game. Of the three, "Ghosts of Conscience," "Again, Troublesome Tribbles," and "In the Presence of Mine Enemies," the second is undoubtably the most fun and the one that I recommend starting players out on. It is especially appropriate if the players portray the *Enterprise* crew as there are references of special meaningfulness to the series regulars (this is true of "Ghost" as well). It'll give players the best chance to learn the system while offering fewer chances for them to get in serious trouble (though this *can* happen). The first and third scenarios are apparently designed to allow characters to wander through the ship plans provided with the set. While "Presence" may also be played with series characters, it is recommended that players use their own characters, as it is an advanced scenario, and most *Trek* fans would probably suffer less trauma on losing a self-created character than on being responsible for the death of Spock or Scotty.



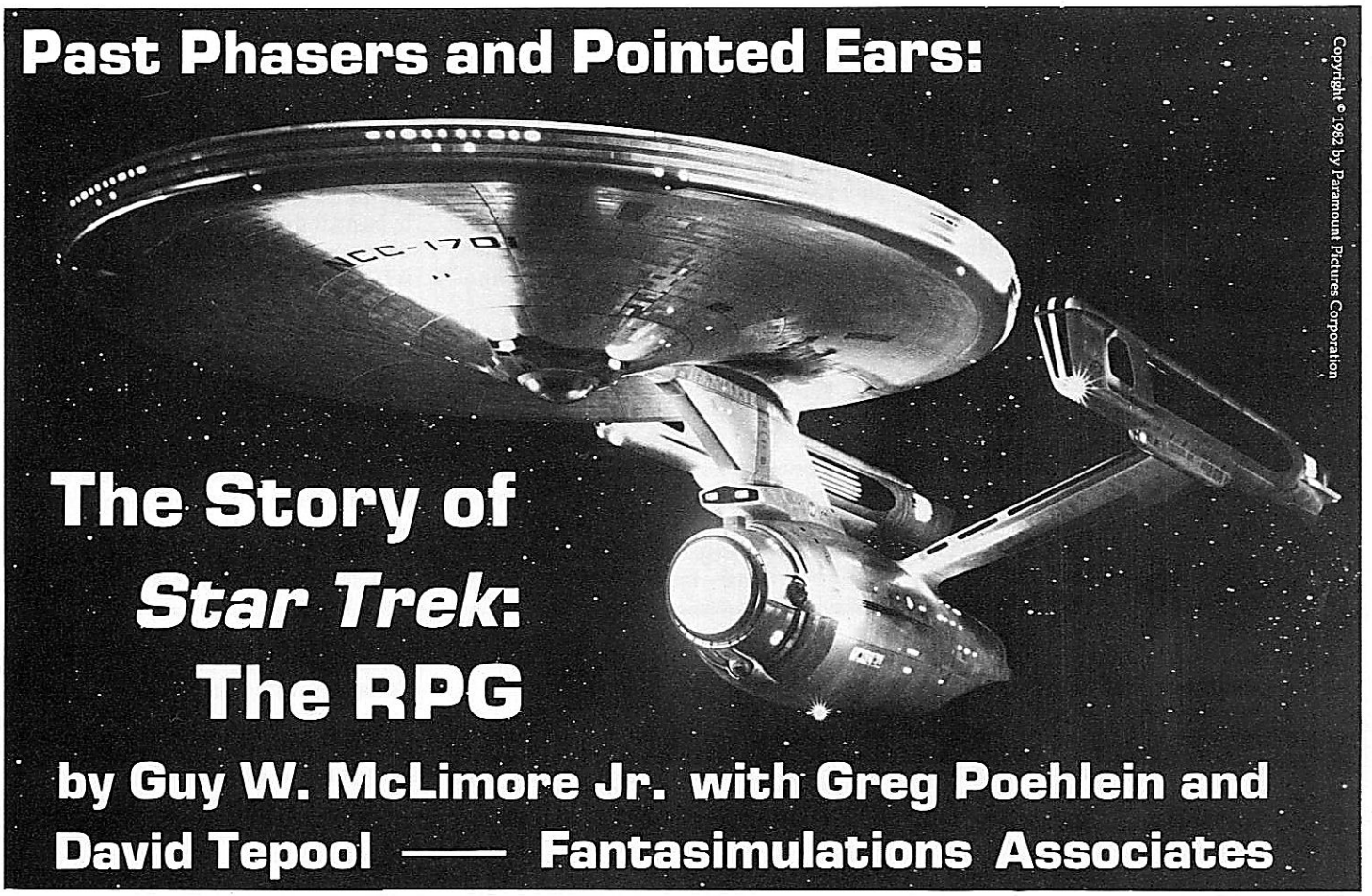
Scenario Book.

Conclusion

I like this game. And I think you will, too, despite any picky points you can find that don't quite agree with your own concept of how a *Star Trek* game should be (does it *really* matter that there are no rules for wide-beam phaser stun?). It has its flaws, as does any system and it wasn't possible to cover every aspect of *Star Trek* in one game. But everything you really *need* for a satisfying *Star Trek* role-playing system is to be found here – in fact, just about everything you need for *any* SFRPG. So I recommend you not be put off by the high price of this package. Incidentally, FASA will release the rulebook, for $10, as a stand-alone item. Give ***Star Trek – The Role-Playing Game*** a try. I think you'll be glad you entered the Final Frontier. This game, so far, is my pick for the best role-playing system of 1983. (Mission completed. Beam me aboard, Scotty . . . .)

***Star Trek – The Role-Playing Game** is designed by Guy W. McLimore, Jr., Greg K. Poehlein and David F. Tepool (Fantasimulations Associates) and is published by FASA Corporation. It retails for $25.00 and includes a 128-page 8½" x 11" two-color rulebook, a 48-page 8½" x 11" adventure book, an 80 page 8½" x 33" starship combat hex grid, 112 die-cut counters, and two 20-sided dice.*

Past Phasers and Pointed Ears:



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The Story of *Star Trek*: The RPG

by Guy W. McLimore Jr. with Greg Poehlein and David Tepool —— Fantasimulations Associates

I remember exactly where I was the evening of September 8, 1966. If Perry Mason ever asks, I have my alibi ready. After 12 years of growing up with Tom Swift, Heinlein's Luna City, and Rocky Jones, I was more than ready for *Star Trek*.

As it turned out, it was just what I had wished for. From that time until June 1969, I rode along on every voyage of the U.S.S. *Enterprise*. After the last new episode was aired, there were reruns, then syndication, then an all-too-brief flirtation with an animated cartoon series. *Star Trek* grew more after its "death" than it ever did in life.

Since David Tepool, Greg Poehlein and I first met in the 1970s, our usual topics of conversation have been games, military history, heroic fantasy, and science fiction. *Star Trek* always figured prominently in that last category. Greg had been "trivia master" of a local STAR TREK interest group. Dave bemoaned the fact that no local station had showed *Star Trek* in a number of years, and that his young son Jason would grow up without the memories of the final frontier.

Back then, it never really occurred to any of us that we might have a chance to take a small part in the *Star Trek* legend. (I'm a dreamer, but I don't usually dream quite that big . . .) For that reason, we were delighted when Jordan Weisman and Ross Babcock of FASA Corporation asked us to take a shot at turning *Star Trek* into a complete role-playing game universe.

To Dave, Greg and me, *Star Trek* was not and could not be just another game project. We had come to love *Star Trek*. We were most fortunate that Jordan and Ross felt the same way. They understood the importance of *Star Trek* to its fans, and knew that a casual exploitation of the name simply would not suffice.

On the other hand, *Star Trek* scared us a little. (A little? A lot!) Fantasimulations was a small company, established by the three of us as an independent design group. Our intent was to offer a complete design package on a job-by-job basis. FASA had already rejected the efforts of four previous design teams, and becoming Number Five would do nothing for our reputations in the industry.

Moreover, even if we could please FASA, could we please the legions of *Star Trek* fans? Never has a popular entertainment had such an active, organized, or vocal group of enthusiasts. The *Star Trek* community, by its acceptance or rejection of a ***Star Trek*** role-playing system, could make or break the system, the company, *and* the designers.

Ego and greed overcame fear. (How's that for honesty . . .) We took the assignment.

The design of ***Star Trek: The Role-Playing Game*** is not very representative of how such things are normally done. We faced the same time pressure and adaptation problems as did the designers of such efforts as ***Call of Cthulhu*** and ***Thieves' World*** (two game adaptations we much admire, by the way). Working on *Star Trek* made us appreciate the time and effort that goes into adapting someone else's visions and dreams into numbers, counters, and rules.

Star Trek presented its own problems as well. FASA is based in Chicago, while our Fantasimulations Associates group works out of Southern Indiana. Often, graphics and production work at FASA had to start on a section of the rules before the rules draft of that section was finished. This necessitated a change in word processing systems from TSR-80 to Apple II (for compatability with FASA's equipment) and long hours on the telephone almost every night.

Jordan and Ross had several basic assumptions about the game from the beginning. They wanted a simple movement/combat system for man-to-man operations, absolute authenticity in all details of the *Star Trek* universe, and –

especially – a starship combat system that was not just a boardgame. Jordan and Ross visualized a true role-playing starship combat game that would bring a number of players into the action, making decisions as if they were actually on the bridge of the *Enterprise*.

We were all agreed on the subject of a simple combat system. Due to the subject matter, it had to appeal to many people who would be purchasing it as their first role-playing game. (A complex system is fine for experienced role-players, but it will scare away a newcomer.)

FASA inadvertently provided us with the solution to this problem even before we were offered the project. The assignment was given us at a gaming convention during conversations with Jordan and Ross. David, Greg and I had approached the FASA team at that event to congratulate them on the publication of ***Grav Ball***. David and I had spent the evening before playing the game, and had fallen in love with its quick play and simple mechanics, particularly the action points system which was so easy to use.

It occurred to us that ***Grav Ball***'s action points could be adapted for use in any movement/combat sequence where simplicity and fast play action were desired. Use of a square grid further simplified play. Even so, optional rules and the open-ended nature of action points provided potential for all the complexity and detail the experienced gamer could ask for. So nice of FASA to solve our problems before they even occurred!

The authenticity question required us to enlarge our already huge personal libraries of *Star Trek* lore. I think I reread every word of *Star Trek* text released in paperback, plus a number of magazine articles and other sources never collected in book form.

All the reading brought us to a conclusion – there was *no way* to reconcile every piece of *Star Trek* lore with every other piece! The material was itself full of speculation and contradiction. The series had any number of loose ends, but when the animated series, professional fiction, fan fiction, and "non-fiction" reference books were considered as well, the job became impossible. And what about reconciling *Star Trek*'s brand of science and astronomy with the *real* nature of the universe? It simply could not be done!

Some order of precedence had to be established when "facts" disagreed among various sources. We decided that the original, final source of "truth" would be the episodes of the TV series itself. If the series specifically referred to something, it was taken as true. Even here there were problems, as a later episode would contradict something presented earlier. These inconsistencies were resolved on a case-by-case basis, according to the prevailing opinion of other sources and the fans themselves.

When a *Star Trek* "fact" could be substantiated by current scientific principles, we applied science. When science and *Star Trek* conflicted, we unashamedly adopted the *Star Trek* version. (The transporter and warp speed computation are two examples.) *Star Trek*'s scientific accuracy was better than any show of its time (or since, for that matter), but the occasional inaccuracy was often there to make a better story. In game design, reality often had to take a back seat in much the same way.

The primary source for the *Star Trek* version of the universe was Bjo Trimble's exhaustive work, *The Star Trek Concordance*.

The primary source for the *Star Trek* version of the universe was Bjo Trimble's exhaustive work, *The Star Trek Concordance*. If Ms. Trimble's book had not existed, we would have been forced to correlate all this material ourselves. Under the time constraints we had, such a task would not have been possible. (The book is, sadly, out of print at this writing. Negotiations are under way to make it available once more, so watch your bookstores!) It became our design bible, and should be on the shelf of every *Star Trek* gamemaster.

Next in our line of priority were the concepts introduced in the animated series. We adopted those that had become accepted parts of the *Star Trek* legend, with one very notable exception – the Kzinti, as presented in the animated episode "The Slaver Weapon," by Larry Niven. It was our feeling that the Kzinti (and the long-dead Slaver race's stasis boxes) most properly belonged to Mr. Niven's *Known Space* series of SF works.

With holes still remaining in the fabric of the *Star Trek* universe, we turned to other sources of such lore. Where appropriate, questions about characters, facts, and figures were answered by speculations in professionally written *Trek* fiction or other references. Some reference works, though, were full of inaccuracies and misconceptions when compared to the series episodes themselves. We mostly bypassed these works, figuring that our own speculations – based on what the series had established as fact – were as good or better.

We filled in some grey areas, particularly of character backgrounds and capabilities of equipment, by accepting the prevailing "fan wisdom" on such questions whenever we could. Sometimes there was no reconciling several sources, so we adopted one and hoped for the best. If you don't like the first name we gave Sulu, or want to change around the skill levels offered for a character, feel free! We do not pretend to be the final authority on all *Star Trek* questions – there *is* no final authority on legends. Certainly, the *Star Trek* universe has grown beyond the point that even creator Gene Roddenberry could hope to keep track of every detail.

In cases where there simply was no evidence for a point of fictional background, we left it out if it was not vital to game play, figuring that the individual gamemasters and players would have their own ideas on the matter anyway. Sometimes, however, there was a detail too important to ignore. What does a Gorn hand weapon look like, and how does it operate? How fast is an Orion pirate ship? How strong is a Tellarite? Does Uhura know how to pilot a shuttlecraft? When all else failed, we made it up, based on what we know about *Star Trek*, and what we felt was true to the nature of the characters and the universe.

We expect that some points in ***Star Trek: The RPG***, and in future supplements to the game, will be disputed by some fans. If so, they can feel free to modify anything, or to ask questions about our ideas and decisions. We are attempting to embrace as many schools of thought as possible.

The requirement for a true role-playing starship combat system was perhaps the hardest to fulfill, but was certainly the most fun we had as designers. This section of the rules was dropped squarely in the lap of Dave Tepool; he, Jordan Weisman, and Ross Babcock are the ones to thank (or blame, as the case may be) for the results.

Dave and Jordan both believed that the game as a whole would suffer if starship tactical operations required switching from the group involvement of a role-

playing scenario to a simple boardgame format. They wanted to involve as many of the players as possible in the action and the decision making, capturing the feel of the *Enterprise* bridge and the tension of exciting combat sequences as shown in the episode "Balance of Terror" and in the movie *The Wrath of Khan.*

Dave established a set of "control consoles" on which counters would be moved to represent the allocation of energy to weapons, shields, and movement, and the extent of damage taken from enemy fire. Such systems had proven effective for various aircraft combat games in the past, allowing a lot of information to be considered with a minimum of rules complexity and player effort.

The skill level system was extended as well, allowing players to benefit from the extent of a character's experience in a particular area relating to starship combat operations. Saving rolls can be attempted by the engineer to simulate the efficient coordination of damage control parties, or by the science officer to establish a sensor lock-on and gain useful information about an enemy vessel's defenses or repair status.

The captain was given no console to work with. Instead, as in the series, his is the ultimate responsibility for ship and crew. The player who represents the captain must coordinate the efforts of his department heads and make the split-second life-or-death decisions of a commander in combat. The fate of his ship is not decided so much by die rolls and rules as by his ingenuity and courage. When early playtest sessions began to sound like the teaser of a series episode, we knew that Dave, Jordan, and Ross were on the right track.

The most fundamental assumption made about the game came the first day of discussions with Jordan and Ross – the game had to reflect the *Star Trek* universe in its design philosophy as well as its details. To make ***Star Trek: The RPG*** a Klingon shoot would be in violation of everything the series represented. Man-to-man combat and starship combat systems were important, and had to be done right, but these were to take a back seat to the essential human adventure of space exploration.

Star Trek reminded us in episode after episode that armed conflict was *not* inevitable among thinking beings. The Vulcan concept of IDIC – Infinite Diversity in Infinite Combinations – was an underlying theme that shaped the series and influenced the series' fans. If the game promoted the idea of settling every problem at phaser-point, it would be a failure. It was this failing, more than any other, that had caused FASA to reject four previous design attempts. A design that couldn't look past phasers and pointed ears would not be acceptable.

For this reason, we have attempted to make ***Star Trek: The RPG*** reflect the *Star Trek* philosophy.

The adventures, both in the initial package and available separately, do not reward the "hack and slash" player. FASA and Fantasimulations Associates agreed from the start that the game required a different adventure approach, so ***Star Trek*** adventure scenarios will always feature conflict of a dramatic type, but not always combat. Sometimes combat cannot be avoided, but the Federation philosophy of nonviolence and noninterference will prevail in most situations.

With a horde of well-read, intelligent, and sensitive *Star Trek* fans looking over our shoulders, we were aware that we had to take a little more care with the details of our design philosophy.

With a horde of well-read, intelligent, and sensitive *Star Trek* fans looking over our shoulders, we were aware that we had to take a little bit more care with the details of our design philosophy. In both the game and adventures, we took care to avoid male-centered or WASP-centered thinking. (Our largely female in-house playtest group kept us *very* honest on that first part.)

It would be nice to stop and take a reflective look back at this project – but we can't afford to slow down long enough! Having made a commitment to support the ***Star Trek*** system with adventures, supplements, and other game aid material, we are quite busy at our little keyboards. (Thank the Great Bird of the Galaxy for word processors!) At least two adventure supplements, two sets of deck plans, and perhaps a booklet or two of new ship designs should be available by the time you read this. Other works in progress include ship design rules, a trade and speculation supplement, and a whole game package on the Klingon Empire. The last item will be a comprehensive game aid boxed set allowing the player to create and play Klingon player-characters.

Also, FASA has arranged with Paramount to license ***Star Trek II: The Wrath of Khan.*** We will produce material under that license to bring the role-playing game up to date with the new movie series, including deck plans of the new *Enterprise*, the *Reliant*, and the Regula I space station. All the movie characters and other changes to the *Star Trek* universe will be prepared so that campaigns can be set in either period in the "future history" of *Star Trek.* We are very excited by the possibilities opened up in this way.

And the latest development is the granting of a license to FASA for production of *Star Trek* miniature game figures and miniature starships. The first starship miniatures will be available in July.

The deck plans and other game aids for ***Star Trek*** are scaled for the use of 15mm figures. (If we'd scaled the *Enterprise* plans for 25mm, you'd have needed a spare hangar deck just to lay them out!) But there are a lot of gamers and *Star Trek* fans who would prefer 25mm for more detail. (Speaking as a game retailer, 25mm figures are also easier to market . . .) This problem gave us fits until the folks at FASA came up with an elegant solution – produce both! The first 25mm character figures will be ready in July, with 15mm characters following in September. Eventually, we hope to see a wide assortment of ships, plus all the characters, aliens, and accessories you could ever want for adding a 3D effect to your ***Star Trek*** gaming.

Star Trek has literally changed the lives of its designers. Once isolated in a medium-sized southern Indiana city, we now travel all over the country, meeting fans at conventions and running demonstrations of the game system. We try to balance the travel with design time at home. In between (*is* there any in between?), we all hold full-time jobs, and try to fit in some game playing of our own. (Game design supports our game habit, but jobs pay rent. Life's like that . . .)

We love to hear from gamers and *Star Trek* fans, particularly if you want to exert a little influence on how the game system will devleop. If you don't see us at conventions, write us c/o FASA, P.O. Box 6930, Chicago, IL 60680 (or try Fantasimulations Associates, P.O. Box 5541, Evansville, IN 47715.) Frankly, things have moved a little fast for three game freaks from Evansville. FASA handed us one of our dreams, and we aren't ready to wake up yet.

THE SUICIDE OGRE:

GOLIATH

BY TIM SOLIS

Lieutenant Nugent watched the horizon. The sensors in his helmet were picking up something . . . something big. Then, as he looked along the curving, battered highway, a distant flurry of dust became visible.

"Delta six," Nugent said into his microphone. "This is Victor seven. I've spotted something at about two o'clock from your position. Relaying visual now. Over."

"Roger, seven," Captain Phillips replied. "We've got visual now from a drone. Looks like an Ogre; Mark III, I'd say, moving directly toward us. No other units."

Another voice came in. "Delta six, this is Tango Sierra. We have target acquisition from drone and ground triangulation."

"Roger, Tango Sierra," the Captain replied. "Commence firing."

Safely off to the side, Nugent watched as the huge vehicle rolled twoard the city skyline. It was as big as an Ogre, but it looked nothing like any Ogre he had ever seen before. It seemed more like some monstrous beetle, with the sun glinting off its smooth, rounded back. Then, suddenly, it disappeared in a veil of smoke and glare from Tango Sierra's howitzers.

The lieutenant looked at his men, who had now positioned themselves along the ridge, waiting for the order to attack. He spoke again into his headset.

"Delta six, this is Victor seven. We're ready to move in and close up the rear, over."

"Negative, seven," answered Captain Phillips. "Hold your position . . . Well, look at that! You oughtta see this, Victor seven. This Ogre's got no weapons, least not any we can see. Between us and Tango, it'll be finished in no time."

Still the enemy tank pressed on, although now at a much slower pace, through the artillery barrage until it reached the outskirts of the city.

Nugent listened as the Captain's voice crackled over his headphones.

"Cease fire, Tango Sierra. The Ogre's within range of my tanks – a sitting duck. We'll take it from here, out."

"Acknowledged, Delta –"

Nugent saw a blinding flash of light from the city and heard a burst of static in his headphones. Then a wall of air, travelling over 450 kilometers per hour, crushed him in his BPC-armored suit and threw his lifeless body, along with other debris from the nuclear blast, away from ground zero.

* * *

Meet Goliath – a Mark III Ogre, stripped of all missiles, batteries, and anti-personnel weapons. Because of its lightened load, it moves a little faster than a regular Mark III. But with no weapons to protect itself, Goliath is incredibly vulnerable to attack, especially by infantry units in an overrun situation.

Goliath

40 Tread Units starting at 4 MA.

00000 00000 (M3)

00000 00000 (M2)

00000 00000 (M1)

00000 00000 (M0)

As you've probably guessed by now, Goliath is a kamikaze tank. Its mission is to get within range of its designated objective, and then self-destruct. It can also be useed to approach a strong line of defense and detonate, opening a gap for friendly units to pass through. Goliath can even be used to probe for mines when players decide to use that option.

Rules for Goliath

Goliath is subject to the same rules of movement, ramming, etc., as other Ogres, *except* that it may transport infantry (up to three squads) in a manner similar to light and heavy tanks. It rams like a Mark III.

Goliath may self-destruct at any time its owner wishes, with the following results:

(1) Any Ogre in the same or adjacent hex is destroyed. At a range of two hexes, all of an Ogre's missiles and half of its remaining secondaries, AP, and treads (round down) are destroyed. At three hexes, half of the missiles and a third of its remaining AP and treads (again, round down) are destroyed.

(2) Other units are affected as per the chart on page 10. Count the distance in hexes from Goliath to each other unit, and apply the attack odds (or automatic result) indicated.

(3) All mines within six hexes are detonated.

(4) If Goliath detonates in water, add three hexes to the effective distance to each unit – except that anything in the Ogre's detonation hex is considered destroyed.

Note that the use of Goliath does *not* require players to give the same self-destruct ability to all Ogres in the scenario. In fact, if Goliath is used, other Ogres should be *denied* the self-destruct capability (unless extra armor units are

GOLIATH

Nomenclature	Combine Mk III-G Special, "GOLIATH"
Length	19 meters
Weight	300,000 kg
Optimum road speed	71.5 kph
Average speed	60 kph
Maximum armor	three meters BPC
Crew	Unmanned cybertank
Weapons	Self-detonating power plant equivalent to 7.627 megatons of TNT
Comments	Essentially a self-propelled nuclear warhead on a modified Mark III chassis, the GOLIATH cybertank was first introduced on 20.4.2088. It met with limited success until the third battle for Roum, where a Goliath penetrated the Paneuropean lines and destroyed a large portion of the enemy's command centers, railways, and armor reserves.

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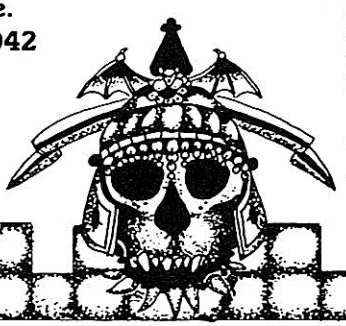

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"spent" to buy them the bomb to carry).

The only way to render Goliath unable to explode is to score a critical hit on it, "cracking" it open. For rules, see "The Golden BB" at right.

Radiation / Fallout

As an option when using Goliath, you may use the following rules for radiation and fallout effects.

When Goliath detonates, the hex it was in and all adjoining hexes immediately become too contaminated for any non-Ogre units to enter for the remainder of the game. This contaminated area expands one hex in all directions at the beginning of Goliath's turn for the next two turns. On the third turn after detonation, a fallout corridor seven hexes wide begins advancing across the map. Roll 1d6 each for direction and speed.

Roll	*Direction*	*Speed*
1	N	1 hex per turn
2	NE	1 hex per turn
3	SE	1 hex per turn
4	S	2 hexes per turn
5	SW	2 hexes per turn
6	NW	3 hexes per turn

The fallout corridor marches in a steady and leisurely way until it reaches the edge of the map. It remains in effect for the duration of the game. Any non-Ogre unit caught in or entering into the fallout corridor is destroyed.

It is recommended that you use blank counters to mark the corridor's progression.

Victory Points and Strategy

A trapped *or* detonated Goliath is worth 50 victory points to the opposing player. This VP cost will prevent a player from self-destructing any time a Goliath unit is stuck in a swamp or low on treads. There's no point in pulling the plug just to take a few measly enemy units with you . . . as long as there's some chance that your side will hold the field. Realistically, a Goliath device would usually be far too costly to waste unless the objective was considered crucial.

Take, for example, the *Raid* scenario in ***G.E.V.*** A prime target for Goliath would be the city and river bridge at the southeast corner of the map. Why? Because if Goliath is detonated in just the right hex, the attacker will receive a total of 80 points for the destruction of the bridge and town hexes – plus whatever he earns for any enemy units caught in the blast. Thus, even with a 50-point expenditure, he comes out ahead. Another good target in this scenario would be the city to the northeast, if it's occupied by enemy units.

In a scenario where a Mark V is worth 12 and a III is worth 8, a Goliath should be worth 5, and a bomb to provide self-destruct capability to any other Ogre should be worth 1. (Note that, as per ***G.E.V.***, these are not true costs; if one side doesn't take at least one Ogre, it should lose.)

Final Observations

Don't ever send a Goliath charging around the map as you would an Ogre. It can't protect itself and, once it blows up, it's gone. Use it carefully. You should probably provide some units to escort it to its objective and to help discourage a massive attack against it. The best escorts are GEVs (because they can get out of the way quickly) and Ogres (which will be undamaged if they move far enough away from the point of detonation).

Goliath should add a few twists to your strategies. It will solve some old problems – and provide some new ones.

Unit Type	*X*	*4-1*	*2-1*	*1-1*	*1-2*	*NE*
Bridge	0	1	–	–	2	3+
Road or RR	0	1	–	–	2	3+
Town or Forest	6	7	8	9	–	10+
Heavy Tank	2	3	4	5	–	6+
Missile Tank	3	4	5	6	–	7+
Light Tank	4	5	6	7	–	8+
GEV	4	5	6	7	–	8+
Infantry	5	6	7	8	–	9+
Howitzer	5	6	7	8	–	9+
Train	5	6	7	8	–	9+
Command Post (D0)	5	6	7	8	–	9+
Command Post (D1+)	3	4	5	6	–	7+
Mobile Howitzer	6	7	8	9	–	10+
Mobile CP	6	7	8	9	–	10+

THE GOLDEN BB:

CRITICAL HITS IN OGRE

by Steve Jackson

The *Ogre* rules require a defender to batter Ogres apart a piece at a time; they make no provision for the single lucky shot that might doom the giant cybertank. This plays well enough, and makes a certain amount of sense. Logically, weapons would be far easier targets than an Ogre's few vulnerable spots. But everything has its weakness, and everyone gets lucky once in a while. It could happen.

The following "critical hit table" gives players the chance to try for a lucky shot. It was inspired by Tim Solis' "Goliath" article; in Tim's original draft, the only way to attack a Goliath was to shoot at the treads. When the last tread was gone, the bomb could no longer function. That's drawn straight from the Ogre optional rule for self-destruct . . . but I never liked that rule too much anyway. It seemed worthwhile to give another defense option – and to protect that bomb!

Any or all of the units attacking an Ogre may be allotted to a critical hit attempt. Only one attempt may be made per Ogre per turn. The units attempting a critical hit may not attack other targets during the turn – instead, their firepower is totaled onto one attack and three dice rolled on the table below. For instance, two Heavy Tanks, with a total attack strength of 8, would need to roll 16 or better to score a critical hit on a Mark III. A successful hit cracks the target open, eliminating it completely!

Attack Strength	*Die Roll*	*Percentage Chance*
1	19	0.00
2-3	18	0.46
4-5	17	1.85
6-11	16	4.63
12-20	15	9.26
21-30	14	16.20
30 or more	13	25.93

Modifiers:

Subtract 1 from the die roll for a Mark V or VI, or for Goliath.

Read the table as written for a Mark III, III-B, IV, or Fencer.

Add 1 to the die roll for a Mark II. Add 3 to the die roll for a Mark I.

The variant is probably best for a miniatures game or a scenario involving several Ogres, In a straight game of ***Ogre***, use of critical hit rules can turn the game into a rout if the defender tries for a critical hit and *misses*; a missed attemt at a critical hit leaves the Ogre undamaged and free to rampage through its foes. On the other hand, if the defender *does* score an early critical hit, the game is over . . .

METAL

by John Rankin

In last month's interview, Kevin Blume of TSR Hobbies explained why his company (1) had chosen to enter the miniatures business, and (2) had *not* done so in conjunction with its long-time friends and allies at Grenadier Models. It seems only fair that Grenadier should have an opportunity to tell its own story.

Andy Chernak, president of Grenadier, is one of those rare individuals who combines genuine artistic ability with a well-developed sense of business acumen. He's also one of the most modest people you're likely to meet. At conventions, in the Grenadier booth, he's the fellow with the mustache and the biggest, squarest set of shoulders you'll see outside of an NFL linebacker.

Don't be fooled by appearances. Andy Chernak is a family man, a tremendously talented sculptor, and a person genuinely concerned with the future of the adventure gaming industry. My thanks go to Andy for his candid responses, and on a personal level for making this interview a joy to conduct.

St. George Replies

SG: Would you give us a brief history of Grenadier Models?

AC: Grenadier Models was started in 1975. It was Ray Rubin and myself, and our first series of figures were American Revolution 25 mms. We then brought out Civil War in 25 mm and English Civil War in 25 mm. At that point a friend of mine mentioned a game called ***Dungeons and Dragons*** and talked me into doing Tolkien-type characters. We were not the first company to have fantasy figures on the market [*Minifigs was the first. –JR*], but we feel we were pretty much the first company to have actual dungeon adventurers and dungeon monsters. Before then, you had your Orcs and your Good Men of the South, and that type of thing, whereas we would do ragtag adventurers with backpacks, and swords and shields; that type of thing. And that's how the *Wizzards and Warriors* line grew. It had a lot of firsts. It had female characters and elemental-type monsters. We were the first to have accessories – talking doors and piles of treasure, and things of that nature. And the line was a very big success. It was growing by leaps and bounds when we started to deal with TSR on a very informal basis – trading plugs for each other.

SG: What year would that have been?

AC: Lets see . . . I would say 1978. For example, I would put Brian Blume up at my house and we would share tables at local shows, and things like that. That's pretty much where our association with TSR started.

SG: The actual licensing agreement with TSR lasted three years?

AC: The license was two years with a one-year extension. We were the first company to produce a comprehensive, marketable line of figures in boxed collections. That line was well on its way under the name *Wizzards and Warriors.* Again, it was a success; it was growing before we had the *D&D* license.

SG: As anybody who reads this column is aware, the licensing agreement between Grenadier and TSR was up for renewal in March of this year. The license was not renewed. There was a lot of surprise in the industry that TSR, obviouly desiring a miniatures company, had not grabbed what was obviously the premium asset available to them. According to Kevin Blume, in his interview last month in *Space Gamer,* the deal offered Grenadier was as follows: "The offer that TSR made to Grenadier was that the two of us would jointly form a third company in which Grenadier would place all of its assets and liabilities and TSR would place four times Grenadier's net worth, *in cash,* so that TSR would own 80% and Grenadier 20%." According to Mr. Blume, there was no actual cash payment offered to the principals of Grenadier Models. And also according to Mr. Blume, the reason the deal never came off was as follows: "I waited for an interminable amount of time for a set of financials from Grenadier that never arrived. And, of course, we had to make a decision to go forward in another direction." Let's get your side of the story and lay this whole thing to rest.

AC: The deal that was offered to us, as stated by Kevin, is 100% correct. That was the deal. To go beyond the point of what was offered, it's plain to see that what you have, after the third company was formed, was that the talent at Grenadier would have been employees and quite obviously would not have been able to touch this new bank account.

SG: The principals would not have the voting stock to do anything?

AC: Of course not. We would be totally at TSR's mercy, which we felt at the time was not a bad place to be. We certainly had a lot of respect for Kevin and Brian. However, to make it very simple, Grenadier is actually ten years of my life and Ray Rubin's life and a lot of newer people that have come on board since. What did we have to show for it after the deal went through? We had no say and no cash. This is a very viable company and it had its worth. This fact was just totally ignored. I don't know of too may people who sell their companies for zero.

SG: I won't try to pin you down to any figure, but we are talking about a company that obviously has annual sales of well over a million.

AC: Well over a million.

SG: What was the reason the deal did not go through? Was the sending – or the non-sending – of the financials a way of saying "We'll pass on this," or was it more complicated than that?

Andy Chernak

AC: There certainly is no simple answer for that. We got sidetracked a little bit, as did Kevin, with the acquisition of SPI. Essentially, we sat back and watched the acqusition of SPI and figured that this was a good test case, and we would be able to see what our future would be like based on SPI's. Of course, we all know what went down with SPI. At HIA in '82 in Dallas, the first ultimatum meeting occurred between myself and Kevin Blume. At that meeting Kevin stated, in a very diplomatic manner, that the license would not be renewed because TSR wanted to do their own figures. TSR would, of course, want to make Grenadier its figure company. That was it. It was we become TSR or we lose the license. At that point, we figured anything was better than *not* going with TSR. Here's the touchy part: We had a lot of questions about our future – whether or not we could stay in this area where our roots are. We had our lawyer send a simple request, for nothing chisled in granite, just what could we expect in the way of vacation time, etc. These requests went totally unanswered. In fact, that particular request was sent after a Kevin Blume meeting during *Gen Con East.* Quite simply, we were very insecure about many of the possible changes that could come up. And we were willing to discuss those changes.

SG: It sounds like what you're saying is there was a very real feeling on your part that you might very well enter into business as a third company and find yourself out of a job.

AC: Well, pretty much out of a job as I know it now. I would certainly have hung on as a sculptor, but probably also working under conditions that I quite simply would not want to go back to. Lack of creativity and design. Where it gets touchy is this: All during this time the rumors start to fly about TSR and SPI.

SG: There are plenty of people still digging out the secrets of that one.

AC: Obviously, this was a very bad thing for us to witness going on. A former associate said, "Let's come up with a contingency plan; who needs TSR?" So, and I've got 'em here in my filing cabinet, he typed up a sheaf of papers on converting the [miniatures] line, on new things for the lines.

Dark Crystal is a good example of the plan. I had mentioned that it was something that I really didn't want to do, but it had been offered to us. He was very big on *Dark Crystal.* We fol-

lowed the plan. And most of the figures – the dinosaurs, some of the *Fantasy Lords,* a couple of the G.I. assault figures – our former associate has seen all of those and knew that they were being made.

SG: Just for the record, is Pinnacle going to be reintegrated into the Grenadier line, or will it continue as a seprate line?

AC: Pinnacle will be the toy division of Grenadier. We don't expect super things from the toy division, but at the same time we don't want to keep selling hobby shops sets with paint when all they really want are sets of figures. Which is why ***Cthulhu*** and ***Traveller*** will be in our traditional flat storage boxes, although Sears is taking a ***Traveller*** box with a special set of paints. Because of the catalog situation they have to offer complete packages.

SG: Let's diverge just a little bit. You've brought out your new lines now; you've brought out your non-licensed figures and you have acquired licenses in other areas. I will have to admit that ten or twelve months ago in *Metal* I wrote, in analysing Grenadier, that Grenadier had the best monsters in the business and the poorest humans. I've seen the new work – I'm speaking specificaly of the *Fantasy Lords,* and *Call of Cthulhu* figures. The human figures are as good as anything on the market and ahead of most. This is meant as a personal compliment because some readers may not know that you are the one who does the actual sculpting of the human figures. My question is this: How have initial sales of your newly-released lines compared with what you were doing with the licensed *AD&D* figures?

AC: That is the big surprise of the year for us. We expected perhaps a 20% decrease in sales without the ***AD&D*** name. What we are seeing now, four weeks after the actual release of the first two *Fantasy Lords* and *Call of Cthulhu* boxes, is an increase in sales over the previous five boxes that bore the ***AD&D*** name. There are many reasons for this that can be argued back and forth. Our ***AD&D*** sales were declining, *drastically,* last year. The old line is very obsolete, so that would be part of the answer.

SG: What will happen to the old ***AD&D*** figures?

AC: Well, there's still a demand for them. And as such we have repackaged, and in some cases where the creature was bascially the invention of TSR, we have redesigned the figures. It's hard to say what will happen with this line. It will certainly be available for the next year.

SG: And then be gradually faded out as new, state-of-the-art figures replace them?

AC: Sure, if a figure drops in popularity, or in sales, to a certain level there's no point in overburdening the distributor with it.

SG: What is on the horizon as far as new figures for Grenadier?

AC: ***Traveller*** is our number-one priority in 25 mm. We will be doing a 15 mm line after the 25 mm line is established. We will gear all 15 mm ***Traveller*** to the ***Striker*** rules, and perhaps some crewmen and basic figure types for the deck plans, more or less as positional markers.

SG: When are we going to see ***Traveller*** figures?

AC: I wouldn't be surprised if you'll see some at Origins.

SG: What else new have you got coming out?

AC: We have a very limited line of fantasy figures [*Fantasy Lords –AA*] but it's not a high priority. Also, we will be bringing out twelve blisters this year to be released during the summer for ***Call of Cthulhu.***

SG: Do you get more satisfaction these days out of running a company or being a sculptor?

AC: More satisfaction out of being a sculptor, no doubt about it.

SG: This leads into what I wanted to ask you about. Give us an overview of the miniatures industry as you see it now.

AC: First of all, I think the future for the figure market is a good one and we are already showing increases. I feel that what the consumer wants is something new. ***D&D*** will be with us forever, I'm a firm believer in that. But the fantasy role-playing gamer needs a break, and they're taking those breaks with games such as ***Call of Cthulhu,*** with all the mercenary-type games; your secret agent scenarios; superheroes. The fantasy role-playing gamer has a lot to choose from that he can feel comfortable with, and this is also great for smaller companies because I've pretty much got my hands tied up with our endeavors in ***Traveller*** and ***CoC.*** Partha, of course, is still coming out with very large releases of fantasy and history (which is another growing field). I think there are plenty of opportunities for smaller companies to take care of the newer games.

SG: Having painted quite a few Grenadier Vikings in my day, I have to ask if Grenadier has any plans at this point to reenter the historical market.

AC: Absolutely. The only problem with that is every time we try to move that project from the back burner to the front, something more important takes its place. But rest assured that we will do historic figures someday.

SG: Any hints as to what might be forthcoming when you do get around to it?

AC: Basically the standards: your Napoleonics, your American Civil War, that type of thing.

SG: Would you be working in 25 or 15 mm?

AC: It's real hard to say. What we'll do is review the popularity of the existing rules, check out conventions, see what's out there being played, and pretty much gear our production towards it. I don't want to put the consumers through refinancing a new army in a different scale. They seem to have been put through that enough in the last few years.

SG: In line with speaking of the miniatures industry as a whole, is there room for another big company – namely TSR – to come into the market?

AC: Absolutely.

SG: Do you see TSR as being able to garner the market share they are obviously intending to with the figures they have available now?

AC: From what I've seen of the new figures, no. They will not do that initially. It's pretty much a mixed bag, somewhat reminiscent of the old Heritage line. I think the consumer wants more than that.

SG: Do you think that, among the younger consumers entering the market, the sophistication is there yet for them to know what's good and what's not, as opposed to buying what has an easily recognizable name on it?

AC: Absolutely.

SG: I don't mean by that that TSR is necessarily going to come out with nothing but bad figures. Some of their figures are quite good, but at the same time a number of them I saw were mediocre at best.

AC: Remember, TSR creates its own marketplace. They have ***Star Frontier*** figures planned. There are a lot of original creatures in ***Star Frontiers***, just as in ***D&D,*** that obviously companies

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such as Partha and ourselves will ignore. That's TSR's thing and TSR can make those figures. There are plenty of other areas in fantasy and science fiction where Grenadier can concentrate without going head-to-head with TSR creatures.

SG: Let me switch subjects. What kind of advice would you give a young person who is intent on getting into the miniatures industry as a career?

AC: I guess the only advice I have for them is to make sure you have a very well-developed and needed talent, because the miniatures industry is a much smaller industry, much more competitive, and he's going to really have to have something special to offer.

SG: Perhaps I'm phrasing this a little wrong. Obviously starting a miniatures company is an uphill road, but do you have people call you and say, "I love miniatures; this is my life; can I get a job with you?" What do you tell them?

AC: We get two types of people who send resumes or call. Either their talent lies in something that any business can use, in which case, being a smaller company, if there is a need for say a bookkeeper, well obviously we've already got one. On the technical side, companies can always use sculptors. *Always.*

SG: I have another question which is totally off the subject, but I want your opinion on it. In my interview with Kevin Blume last month, we discussed the fact that TSR has an internal code of ethics which determines what will or will not be allowed in their games, particularly as far as the areas of sex and violence are concerned. How do you feel, generally, about a code of ethics for the industry? And how do you feel specifically about TSR's code if they make it public? Does our industry need a code?

AC: I think it's good that a company, any company, has an internal code to follow. I'm sure every company has one, however informal it may be. To put a code on the entire industry and try to police it will certainly give any one involved with it a headache. I think the elements Kevin objects to could be controlled, but there are very few items that will really get out on the marketplace. From my experience with distributors and magazine people, they pretty much make the judgment themselves. If common sense can't be followed and a company produces something objectionable, it will not get into the main pipeline.

SG: What you're saying is that the marketplace –

AC: I think the marketplace polices that situation very well. The only problem we have ever had was getting mail from the anti-*D&D* groups that are out there. In fact I guess that the only immeditate benefit we had from losing the name [*D&D*] was getting those people off our backs. That type of harassment did come as far as our door, both people walking in our door, and signed and unsigned letters.

SG: We've had very, very little of that down here. Was that a big problem?

AC: It was a growing problem for us. It started to show itself about a year and a half ago, intensified greatly in the early part of '82, and kept on going right through the year.

SG: I have one specific question I'd like to ask you because I think our readers would certainly be interested. It pertains to release dates, plans, comments, on the release of the *Ogre* and *Car Wars* miniatures – could you give us a little information on that?

AC: At this very moment we are making our own production molds for both *Ogre* and *Car Wars*. Production has started on some *Car Wars* vehicles. We are doing some slight alterations on the blister cards and we expect to ship sometime in April to the outlets. In addition, we hope to release some of the master figures that had never been released before by Steve Jackson Games. There are some plans on the drawing board for armored trucks and things like that as well. So actually, we've gone a step beyond. We've started taking materials and ordering supplies. We are in the planning stages for new models.

SG: Andy, would you just say whatever it is that comes to mind to the readers of *Space Gamer?* Address any subject that interests you in particular.

AC: How about a very simple thank you for all the phone calls and letters from gamers everywhere supporting the new Grenadier and our new products? This shows us who we are in business to please.

SG: People perhaps don't realize what sort of effect a letter like that has on a person. It is so often that the exigencies of business don't allow one to answer every letter like that, but it sure brightens up your day when one comes across your desk, doesn't it?

AC: It sure does; it makes it worthwhile.

Next month: Nothing. *Metal* goes on hiatus, to appear only as an occasional feature. The primary reason is my increasing involvement in *Fire & Movement* as miniatures editor. Historical miniatures have always been my true love, and putting together a complete section for each issue of F&M is very time-consuming. If you play historicals at all, give us a look. I think you'll like the way we're covering the field.

In the meantime: All of you take care of yourselves, don't chew on any lead figures, and write the editor if you want to see more miniatures coverage in the future. Believe me, he'd love to hear from you.

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The Composite Cowboy:

BOOT HILL Meets WILD WEST

by W. G. Armintrout

One problem with western role-playing games is that it's hard to find a game store that stocks them. Even when you find the games, their adventure supplements are next to impossible to locate. The store that has every dungeon module ever printed may very well have *no* western modules.

That's how I ended up mail-ordering TSR's ***Mad Mesa***, a ***Boot Hill*** module, from the good people at Judges Guild. I was surprised when it arrived, for though it said ***Boot Hill*** in giant letters across the top, in small print it said "Wild West module". . . For a moment, I thought ***Mad Mesa*** might actually be compatible with both TSR's ***Boot Hill*** *and* FGU's ***Wild West***. Unfortunately, that wasn't so.

According to the catalogues at my disposal, there are only four western modules: ***Mad Mesa, Lost Conquistador Mine,*** and ***Shootout in Northfield and Other Famous Gunfights*** from TSR for ***Boot Hill,*** and ***Wild West Adventure 1*** (*Trouble on Widow's Peak*) from FGU for ***Wild West.*** That's a total of four supplements for two different games.

As for the games themselves, neither is markedly better than the other. ***Boot Hill*** is the best-written role-playing game put out by TSR, but it is pretty much a gunfight game with only a few rules for campaigning. ***Wild West***, on the other hand, provides enough details (including character skills such as Wrangling and Dentistry) to launch a real campaign, but it has a cumbersome combat system. ***Boot Hill*** is easier to learn because of the examples and mini-adventures included in the rules. On the other hand, ***Wild West*** has a simpler game system and comes with a useful strategic map of the Old West.

What you end up with is two different but complementary games and four modules which are practically impossible to translate from one game system to the other. For the dedicated Old West gamer, the next step is obvious: Find a way to add ***Wild West*** and ***Boot Hill*** together, fitting a campaign system and a combat system into a hybrid game, and adapting player-characters so that they can work under *both* sets of rules – so that you can adventure in ***Mad Mesa*** on Wednesday and go after Widow's Peak on the weekend.

The first step is to create the new player-character, the Composite Cowboy.

Creating the Composite

A composite cowboy is surprisingly easy to make. The idea is to provide the character with a double set of attributes,

TABLE A: ***Boot Hill*** **%** to ***Wild West*** 3d6

%	*3d6*		
26	3 (1-46)	63	10 (1-50)
	4 (47-100)		11 (51-100)
27	4 (1-85)	64-72	11
	5 (47-100)	73	11 (1-50)
28-29	5		12 (51-100)
30	5 (1-63)	74-79	12
	6 (64-100)	80	12 (1-54)
31-34	6		13 (55-100)
35	6 (1-26)	81-88	13
	7 (27-100)	89	13 (1-80)
36-40	7		14 (81-100)
41	7 (1-60)	90-92	14
	8 (61-100)	93	14 (1-87)
42-45	8		15 (88-100)
46	8 (1-46)	94-95	15
	9 (47-100)	96	15 (1-37)
47-52	9		16 (38-100)
53	9 (1-50)	97-98	16
	10 (51-100)	99	16 (1-15)
54-62	10		17 (16-100)
		100	17 (1-54)
			18 (55-100)

Boot Hill is a trademark of TSR Hobbies, Inc.

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one for ***Wild West*** and one for ***Boot Hill***. If a character is a crack shot in ***Boot Hill***, for instance, he should have the same level of marksmanship in ***Wild West***. The following rules adapt the character comparatively; a characters will also translate into being one of the top 10% of all ***Boot Hill*** first-level player-characters. However, that doesn't mean his percentages to accomplish anything will match exactly in both games.

The first step is to roll up a regular ***Boot Hill*** player-character, adding the usual player modifications to the percentile die rolls. The percentile attributes rolled up are:

Speed
Gun Accuracy
Throwing Accuracy
Strength
Bravery
Experience

You can also go ahead and figure out the Hit Determination number, if you like.

The second step is to roll up those ***Wild West*** 3d6 attributes which have no counterparts in the ***Boot Hill*** rules. These are:

(Primary) Constitution
Intelligence
Common Sense
Perception
Charisma
Luck
(Secondary) Leadership
Right/Left Handed

Now comes the hard part – translating the already-rolled ***Boot Hill*** attributes into ***Wild West*** stats. To simplify things, we give one of the attributes (Bravery) no counterpart. The others translate as:

Boot Hill	***Wild West***
Speed	Agility
Strength	Physique
Gun Accuracy	Accuracy
Throwing Accuracy	Accuracy
Experience	Marksmanship, Pistol experience
Experience	Marksmanship, Rifle experience

To translate the first two pairs, go to Table A of this article. On the left of the table are listed the ***Boot Hill*** percentile values, with their ***Wild West*** equivalents on the right. To complicate things, some ***Boot Hill*** scores can translate into more than one ***Wild West*** score. When this occurs on the chart, each of the possible values is followed by a die roll range. Roll percentile dice to determine which value to use.

*Example: A character with a **Boot Hill** speed percentile value of 35 can, in **Wild West**, be either a 6 or a 7. Rolling a 22 on percentile dice would mean that the 6 is used.*

Table A will translate Speed into Agility, and Strength into Physique.

Gun Accuracy and Throwing Accuracy from ***Boot Hill*** must now be combined to form a single ***Wild West*** accuracy. To do this, add the percentile values for the two ***Boot Hill*** attributes together and refer to Table B to find their ***Wild West*** equivalent.

*Example: A Gun Accuracy of 29 and a Throwing Accuracy of 51 combine to form a total of 80. Looking up 80 on Table B provides a **Wild West** accuracy score of 6.*

TABLE B: Two ***Boot Hill*** %s to ***Wild West*** 3d6

% sum	*3d6*
52-60	3
61-69	4
70-77	5
78-86	6
87-95	7
96-106	8
107-117	9
118-126	10
127-136	11
137-146	12
147-158	13
159-168	14
169-177	15
178-186	16
187-192	17
193-200	18

Lastly, the generic Experience from ***Boot Hill*** must be translated into the specific experience for Marksmanship, Pistol and Marksmanship, Rifle skills in ***Wild West***. To do this, look up the Experience percentile value on Table C. There will probably be several possible values with a percentile range given. Roll percentile dice to discover the skill values.

*Example: A character has a **Boot Hill** experience of 79. Five possibilities are given on Table C for **Wild West** equiva-*

TABLE C: One ***Boot Hill*** % to Two ***Wild West*** 1d3

%	*die roll*	*Pistol*	*Rifle*
26-28		20	20
29-34	1-50	20	40
	51-100	40	20
35-41	1-33	20	60
	34-67	40	40
	68-100	60	20
42-46	1-25	20	80
	26-50	40	60
	51-75	60	40
	76-100	80	20
47-57	1-20	20	100
	21-40	40	80
	41-60	60	60
	61-80	80	40
	81-100	100	20
58-68	1-17	20	120
	18-33	40	100
	34-50	60	80
	51-67	80	60
	68-83	100	40
	84-100	120	20
69-79	1-20	40	120
	21-40	60	100
	41-60	80	80
	61-80	100	60
	81-100	120	40
80-88	1-25	60	120
	26-50	80	100
	51-75	100	80
	76-100	120	60
89-93	1-33	80	120
	34-67	100	100
	68-100	120	80
94-97	1-50	100	120
	51-100	120	100
98-100		120	120

lents. Rolling a 45 on percentile dice would indicate that the character has 80 experience in both skills.

The final step in getting the character stats figured is to figure out the ***Wild West*** secondary attributes derived from the attributes just translated, namely:

Height
Weight
Ratio
Strength
Wind
Damage Factor
Lifting and Carrying

When choosing skills, both Marksmanship: Pistol and Marksmanship: Rifle must be taken as primary skills.

Equivalents must also be figured for two vital pieces of equipment: guns and horses.

There's no good way to translate the guns because they work so differently from one system to another. A derringer (a concealable pistol) in ***Boot Hill*** can shoot twice as far (20 yards) as either type of derringer in ***Wild West***. ***Boot Hill*** guns are generic – fast-draw revolver, army rifle, etc. – with stats for ranges (short, medium, long and extreme), rate of fire, time to reload, and (most importantly) their effect on Speed. In ***Wild West***, by contrast, specific guns are listed – Smith & Wesson 32 (1861), Springfield Rifle (1865) – with information on range (short, medium and long), damage (one to three dice, either 10- or 20-sided) and time to reload.

The best thing to do is to select a gun from the ***Wild West*** charts, and then find the ***Boot Hill*** stats for the category of gun. Matching the harder-to-figure guns, we have:

Boot Hill	*Wild West*
Buffalo Rifle	Sharps Rifle
Army Rifle	Springfield or Peabody Rifle
Other Rifles	All guns in Section 1 not listed above

Wild West beats ***Boot Hill*** hands down when it comes to horses. To translate a horse, first roll it up in ***Wild West*** fashion (skills, attributes, etc.) and then use Table D to convert its Damage Factor into ***Boot Hill*** strength.

Playing the Composite

When playing a composite character, there are two things to worry about: experience and wounds.

A composite cowboy receives two kinds of experience: General (***Boot Hill***) and Specific (***Wild West***). He receives both kinds of experience from each and every encounter, regardless of whether ***Boot Hill*** or ***Wild West*** or a mixture of rules was used.

Let's say that a composite cowboy takes on the ***Lost Conquistador Mine*** module and gets into a gunfight. If he survives the gunfight, he receives one further notch on his Previous Number of Gunfights score (derived from ***Boot Hill*** experience points for each successful shot at long range with a rifle).

Experience modifies only the attributes based on the same system. ***Boot Hill*** experience, for instance, also raises Bravery and Speed values. The increase in Speed, however, has no effect on its ***Wild West*** couterpart, Agility.

Wounds are a more ticklish question. Let's say that your composite cowboy, wounded at Widow's Peak, now intends to go to Northfield or another famous gunfight without healing first. Assuming that Widow's Peak was played with ***Wild West*** combat rules and that Northfield will be under ***Boot Hill*** combat rules, a translation must be made between current ***Wild West*** damage factor and ***Boot Hill*** strength.

It is better to simply require a character to heal before converting between combat systems, since wounds are so different from game to game. However, here's a method for moving from ***Wild West*** to ***Boot Hill:***

0-25% damage in one location: no strength loss
26-63% damage in one location: light wound (-3 strength)
64-100% damage in one location: serious wound (-7 strength)

TABLE D: ***Wild West*** horse damage factor to ***Boot Hill*** strength

Wild West damage factor	***Boot Hill*** strength
90-202	20
203-232	21
233-247	22
248-262	23
263-277	25
278-292	26
293-307	28
308-322	31
323-337	33
338-352	34
353-367	36
368-382	37
383-397	38
398-427	39
428-540	40

Going from ***Boot Hill*** to ***Wild West*** requires that the player keep records on the specific wounds received. These then translate as:

Light wound in one location: 45% loss of damage factors in that area
Serious wound in one location: 82% loss of damage factors in that area
Shoulder wounds in ***Boot Hill*** become Chest wounds in ***Wild West.***

This system is only approximate. Note that a composite cowboy translating between ***Wild West*** and ***Boot Hill*** might very well die in the attempt. Here we must punt and cite GM's Option for what will happen to a cowboy so unfortunate.

Mixing the Rules

Once you have the composite player-characters, everything else is easy. Now our composite cowboys can continue through all of the printed modules and adventures for either game. Also, the Game Master may now mix and match rules as he likes. Only one combat system can be in use during any single battle (or else confusion will reign), but it is possible to use the system most suited for a given battle: ***Wild West*** for, say, a tense stalk after a pair of bandits through an abandoned mine, and ***Boot Hill*** for a large-scale cavalry-vs-Indians free-for-all.

Now, horses, which in ***Boot Hill*** can only stop bullets and run, using ***Wild West*** rules can swim rivers, leap obstacles and even rescue their master by biting through his ropes. Player-characters also gain useful auxiliary skills such as Demolitions and Locksmithy – details which add new dimensions to play.

In such a combined game, therefore, a ***Boot Hill*** gunfight might be going on when suddenly a player-character realizes he is out of ammo and the bad guy is going to ride past him down Main Street and away. What does he do?

He takes out his lariat. "I want to rope him," says the player.

"There aren't any rules for roping in ***Boot Hill,***" says the referee. "You want me to treat it as throwing a knife at him? I'd have to give you a penalty on it, though."

"***Wild West*** rules," says the player. "My character's got Roping skill."

"All right," says the referee.

Composite player-characters provide both expanded access to ready-to-play adventures *and* greater freedom to use the best rules from each game. And for an example of an adventure to test the mettle of the best of composite cowboys, simply look to the right-hand page. . .

BIG LIZZIE:

A Science Fiction Western

by W. G. Armintrout

Boot Hill is a trademark of TSR Hobbies, Inc. *Wild West* is a trademark of FGU, Inc.

The "Utah Team" Playtesters: Brent "Valdessnado" Anderson, David "Chinese" Chadwick, Mike "Niles" Chadwick, Rich "Grimble" Davis, Tracy "Trapper" Dustin, Shane "Smithie" Dustin, Mike "Zebedian" LaGrow, Alex "Zeke" Orton, Alethea "Walton" Potter, David "Zirk" Potter, Eric "John-boy" Swallie, and Mike "Doc" Wedemeyer.

Big Lizzie is a science fiction adventure playable with either ***Wild West*** (Fantasy Games Unlimited) or ***Boot Hill*** (TSR Hobbies) western role-playing rules. Persons owning both games may wish to read my article immediately preceeding this scenario. Those intending to play this adventure must read *no further*!

To the Ref

This is *not* a western adventure John Wayne or Jimmy Stewart would have taken part in, nor is it like anything Louis L'Amour will ever write. It has more in common with . . . well . . .

Ray Harryhausen. The Father of Dynamation (and Super Dynamation, Super Dynarama and Dynarama). The talent behind *Jason and the Argonauts, The Mysterious Island, One Million Years B.C.*, and the Sinbad saga.

And *The Valley of Gwangi.*

You see, there are dinosaurs here. Great Wooly Mamoths. Neanderthal Men. Plus a few Aztecs. And one eighth-century Irishman.

But don't have this magazine (with its dead-giveaway cover) in sight! Don't tell your players! As far as they are concerned, this should be a standard Western romp in pursuit of the badmen and kidnapped school marm Donna Nesbitt. Your players will come riding to the rescue . . .

. . . and that's when you spring the dinosaurs on them!

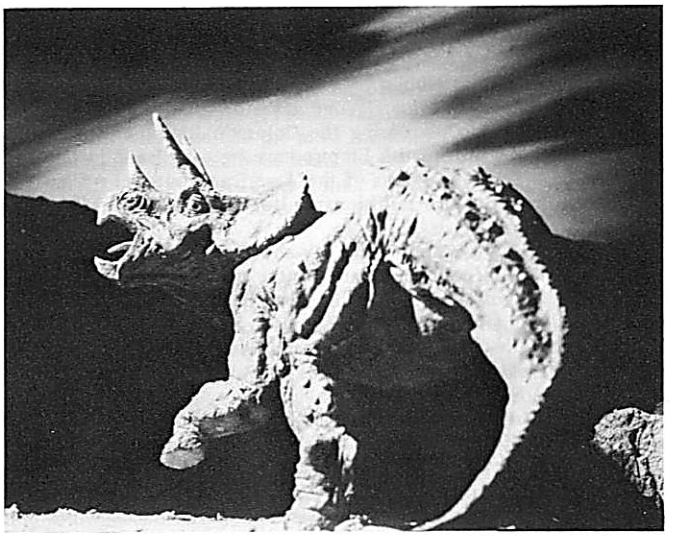
I. Setting Up

In a nutshell, the situation in ***Big Lizzie*** is this: A mangy collection of outlaws holds up the Nobles (Arizona) bank, taking as hostage lovely Donna Nesbitt, darling of the region. A hastily-organized party of townsfolk and a rancher family set off in pursuit. The outlaws head south into Mexico, and they and their pursuers blunder into an interdimenstional region where dinosaurs still walk.

The adventure is set up for brand-new player-characters; each character takes a role appropriate to the adventure (the Spanish Doctor, the Eldest Bother, the Gambler, etc.) from a list provided. At the referee's descretion, existing player-characters may be used, but each should still take one of the roles provided and be worked into the adventure background.

Eight characters must constitute the "good guy" party. If there are not eight players present, some may play more than one character, or the referee may choose to run them as NPC good guys.

The referee may have the players roll randomly for their roles – there are 12 roles given, so not all will be used – or he may wish to describe them and have the players pick their preferred choices.



Triceratops

Once this is accomplished, and eight roles have been assigned or chosen, subsequent steps are:

(1) *Factionizing*. There are two character groups – the Family (four Brothers, Father, Grandpa and the Chinese Cook) and Townsmen (Blacksmith, Gambler, Store Owner, Trapper and Spanish Doctor). (Not all these characters will be in play.) Family players sit at one end or side of the table (or room, or whatever), and Townsmen at the other. If a player has characters in both groups, he must trade with the other players until all his characters are in one group only.

(2) *Naming*. Players must name their characters. Family members (Chinese Cook and Grandpa excepted) must choose a common last name.

(3) *Rolling up*. Characters are now rolled up. Special rules, if any, are given in the back of this adventure set.

(4) *Equipment.* Each Identity Slip describes the equipment which each character is carrying at the moment he is involved in this adventure. The referee may also approve other equipment if he desires – bear traps for the Trapper, for instance (though what good bear traps are on this adventure and why the Trapper threw them on his horse are beyond me).

Note: Player-characters are the same sex as their players. Therefore, female players will mean female characters. Simply alter the sex on the Identity Slip as appropriate – Father becomes Mother, Brother is Sister, Store Owner is addressed as "Ma'am," etc.

II. Narrative

With appropriate background music – *The Best of the Sons of the Pioneers*, the *Tonka* theme song or even Billy Joel's *Ballad of Billy the Kid* – the WestMaster should now put the players in the right frame of mind by reading this narrative. Keeping a straight face is a requirement.

To the Townsmen faction:

"Welcome to Nobles, Arizona Territory, a little piece of Eden tucked away in the desert southwest. To the north are mountains where savage Injuns dwell; to the south lies the desolation of the Mexican desert. The nearest town of any size, Yuma, is far to the west. Yet Nobles remains a protected spot, a green and fertile valley where peaceable people live."

(Address the following remarks to the named character, if in play:)

To the Blacksmith: "You came to Nobles at the end of a long march west, a march that began at age fifteen when you escaped a Georgia plantation. You enlisted with the Union Army, fought at Petersberg, survived the war and came west searching for a new, free life. You have found it here in Nobles."

To the Gambler: "Nobles was supposed to be just another stop on your ever-moving gambling travels. But there was something in this sheltered, hauntingly beautiful oasis against the desert that stirred your heart. You have decided to pause, for a time, in Nobles."

To the Trapper: "Nobles is your home . . . if you really have one. You come here regularly for supplies, as you have now, staying for a few days or a week. But it is never long before you are back in the mountains, hunting the bear and the mountain lion, where solitude is your only companion."

To the Store Owner: "A Missourian, you lost your wife and child in the War of the Rebellion. You rode with Quantrill in his Confederate guerilla force until, sickened by what you had seen, you took your horse and rifle and turned westwards . . . not stopping until you one day found yourself in Nobles."

To the Spanish Doctor: "Your ancestor rode into this land with Francisco Coronado, exploring the Colorado River. The days of the civilized and elegant Spanish Empire have been replaced in these parts by the brash and rough ways of the Americans, but you remain a symbol of the best Spanish traditions: cultured, urbane, literate and chivalrous."

To all the Townsmen: "One day shots rang out in the hot still air of an Arizona afternoon. You ran into the street, guns drawn.

"Ahead of you was Jim Wesson, town sheriff. (Pause) A gun barked. Jim fell dead in the dust of the street . . . Your friend. Stone dead.

"Before you could return fire, a man with a scarred face appeared in the door of the bank. In his arms, with a revolver at her neck, was school marm Donna Nesbitt!

"Your hearts froze, for Donna is the woman you love."

Each male Townsman character now rolls one die, one at a time in any order. A die roll of 1, 2, or 3 means the referee should read the top remaining line on the Love Table; A roll of 4, 5, or 6 indicates the bottom remaining line. A line once used cannot be reused – check off the box for that line.

"'Get back, all of you!' snarled the Man with the Scar, 'or the girl gets it.'

"You stepped back.

"'Drop your weapons! he yelled.

"You dropped your guns.

"Five more outlaws exited the bank, tying bags of stolen loot to their horses as their leader kept his gun pressed against Donna's throat. You memorized their appearance – a Man with a Wooden Leg, a Man with a dirty blonde Beard, a Bald Man, a Thin Man with a prominent adams apple, and a Man with a Gold Tooth, all led by the Man with the Scar.

"They saddled up, the leader placing Donna on his mount. 'Don't try and follow us,' he growled, 'or this pretty little filly gets it!'

"As they rode out of sight, you ran for your horses!"

"The (Family Name Here) Ranch lies near the only exit to this valley, the pass leading west to Yuma. Knowing the lay of the land, you swiftly ride across country and arrive at the ranch, meeting the family members currently there:"

(Briefly introduce the family members in play as follows:)

The Father: "(name), Widowed father of the (Family Name) dynasty, founder of the (Family Name) Ranch."

The Brother/29: "(name), the oldest (Family Name) brother, who lost his young wife and children to the Injuns up north."

The Brother/24: "(name), the second (Family Name) son, the hard-driving and ambitious foreman of the (Family Name) Ranch."

The Brother/21: "(name), third son in the family, the idealist who believes in peace between Indian and white man."

The Brother/19: "Baby bother, (name), a boy desperate to prove his manhood to his elder brothers."

Grandpa: "Old Man (Other Name), white-haired, venerable, but still clear-eyed and able to ride all day."

Cook: "(name), faithful Chinese servant from Hangchow, totally dedicated to serving the (Family Name) dynasty."

The WestMaster continues, addressing the Family players.

"Your hearts froze as the townsmen told you their news of the bank robbery, for Donna Nesbitt is the woman you love."

The WestMaster goes throught the Love Table routine again, generating new Why-I-Love-Her's for each male family member except the Cook.

"You rode for the pass on hot, lathered horses, but not in time to intercept the outlaws – they'd already made it through the pass, heading west, and then south into Mexico.

"It has been two days now. Hot and low on water, riding exhausted animals, you continue your pursuit of the outlaws across the Mexican desert."

The referee should now take a pause to make sure that all the players understand the adventure. Specifically, the players have four goals:

(1) *Rescue Donna Nesbitt*. Return the school marm to Nobles, Arizona Territory. Characters should do nothing to endanger Donna (if they persist in doing so, you may need to throw them out of the adventure or give certain dinosaurs better rolls when encountering PCs acting out of character).

(2) *Impress Donna Nesbitt*. Each player desires to be Donna Nesbitt's true love. Therefore, they are competing for Romance Points throughout the adventure.

(3) *Capture the Badmen* (and bring them back for a fair trial and hanging).

(4) *Return the Loot*. (Keeping the loot and turning outlaw would contradict their love for Donna – she wouldn't approve of outlaws.)

Other Notes: Players should determine their march order and appoint a leader. Note that some characters are unlikely leaders in this historical setting. The WestMaster may remind players that intra-party murder and mayhem typical in some role-playing adventures is hard to justify in a western adventure (and killing your fellow travellers will not make points with Donna). However, there is some built-in conflict between certain characters – the WestMaster needs to make sure all players keep in character.

The Situation: The players are one mile behind the badmen, in barren hardpan white desert. It is 10 a.m. The badmen have just disappeared over a long gradual ridge, but can easily be traced by the trail of dust ascending into the sky. All horses are exhausted (see later rules for effects), no food or fodder is left, each character has a half canteen of water.

When everyone knows what they are doing, the referee may complete the narrative by saying: "The dust cloud from the outlaws is trailing off, dying away . . ."

Getting There

When the rescuers near the area where the badmen's dust trails dried out, they will momentarily lose sight of the villains' track – the ground is rocky and hard. As they ride to the spot, they will suddenly find themselves falling several feet through misty fog and landing in the ocean at Point 1 on the map. (This is precisely what happened to the outlaws.)

Love Table

You have loved her ever since . . .

( ) you found out that those damn (Family Name here) brothers were after her. You *hate* those brothers.*

( ) that night at the Settlers Ball when you kissed her and she slapped your face. You like a woman with spunk.

( ) that rattlesnake ventured onto Main Street and Donna drilled him with her lady-sized derringer. You have to admire a gal that shoots hard and straight.

( ) you first saw her with the school children, and realized what a marvelous wife and mother she would make.

( ) you saw that marvelous shoulder-length chestnut cascade of hair, and dreamed of its fresh clean scent.

( ) that night at the Settlers' Ball when you passed out on the steps of the school house. In the morning you dimly remembered Donna throwing a blanket on you where you lay. And, thinking about her, you haven't touched a drop since.

( ) you heard an angel singing, and then realized as you passed the school house that it was only Donna's sweet voice singing to the children.

( ) the children talked you into fixing the fence of the schoolyard. Donna thanked you for your kindness, and her smile dazzled you with its radiance.

( ) you saw her step down from the stagecoach on the day she arrived, and noticed she had the most beautiful pair of ankles you'd ever seen.

( ) you realized that Lionel Nesbitt is the wealthy financier driving the railroads through the Territory, and that Donna must be his daughter.

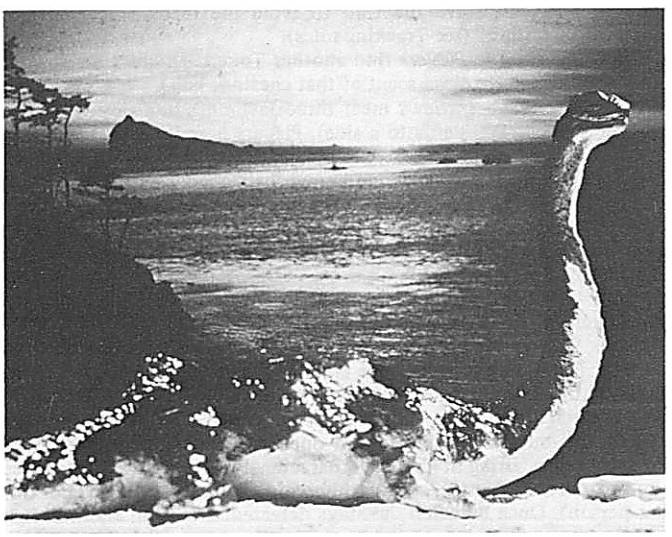
( ) that night at the Settlers' Ball when you danced with her, and felt her warm and graceful in your arms.

( ) you learned of her love for poetry and for art, so different from any of the other women you've known on the frontier.

* If this is rolled by a Family member, it refers to the *other* members of the family (perhaps a character's own sons or grandsons).

Special Note: Chinese Cook and Female Characters need not roll. Tell females: "Donna is the best friend you have in this world." Tell Cook: "Knowing that family loves Donna, you too are devoted to seeing her safe."

All the characters will fall and land at once – they're not crossing a boundary, they're activating a portal. Anyone a hundred yards or more to the rear of the rest of the party will see his allies appear to fold up and slide into nothingness. (If any character in such a position is reluctant to press forward, the WestMaster need simply remind him of his undying love for Donna Nesbitt.)



Elasmosaurus (plesiosaur)

III. Lizard Basin

Big Lizzie takes place aboard habitat DerSev of the TransDimensional Zoological Institute (TZI, or TeeZee"). No one in the adventure is aware of this. The habitat is more commonly known as Lizard Basin, and is an exhibit dedicated to the Terran Age of Reptiles.

Each habitat is an island isolated by chaotic ether. The only connections to other-wheres are by anomalies ("accidental" connections – this is how the players arrive) and Link Points (generally one per habitat). To the inhabitants, each habitat appears to be an island surrounded by sea – however, it is impossible to leave the area shown on the map.

The "sun" is always at high noon. A day is twelve hours long – the WestMaster rolls 1d12 to determine how many daylight hours are left when the players arrive. Night is likewise 12 hours long. There is no dawn or dusk – the sun merely winks on and winks off. Everyone will notice this. Compasses do not work. The constellations in the night sky are totally unfamiliar. The Spanish Doctor, Trapper, and Brother/24 will all notice these things.

Terrain types (see map in center spread):

Prairie: Rolling land, mostly flat but with shallow rises and depressions, covered with knee-high grass. There are scattered stands of trees and occasional ponds. Roaming herds appear from a distance to be buffalo and storks . . . but are actually Big Rhino and Leather Necker herds.

Marsh: The fringes of marshland are heavily grassed and are impossible to tell from prairie until ridden into. The central marsh contains wide, scummy pools with deep water. Water channels and trees are scattered about. Animal life can be seen. Traveling through marsh requires finding a solid path (factored into the traveling times) and leading (*not* riding) the horses through.

Woods: Just like the woods back home, though Trapper or Spanish Doctor will notice more palms than usual. Animal trails, clearing, thickets, ridges and streambeds may be thrown in. Animals are usually unseen.

Hills: Gentle grassy hills scattered with wild flowers and occassional groves. There are large numbers of caves, often associated with streams and ponds. Animals usually remain in the distance.

Mountains: The most bizarre terrain feature of the habitat, the mountains are clearly unnatural. They are large tilted slabs of rock towering into the sky, often forming vertical cliffs with majestic waterfalls. They would be impassable were it not for the 10' wide "trails" winding their way through all obstacles – unnatural features which nevertheless appears not to have been made by hands or tools. Animals are seldom encountered.

River/Lake Any hexagon of the map containing part of a river or lake is considered a River/Lake hex. The terrain is the same as the type otherwise indicated, expect that the river brings lusher plant life, larger numbers of animals, and some aquatic life on the river. Use the River/Lake hex travel time only when *crossing* the river – otherwise use the normal travel times. (Rivers cannot be crossed in the mountains.)

Ocean: Deep, warm salt water. If a party is intentionally following the shoreline, random encounters may be rolled on either the normal terrain or the Ocean tables. (The WestMaster can roll for the encounter, check both tables, and use the most interesting one.) Animal life keeps its distance, but can usually be seen.

In Total: The habitat forms a shallow basin centering on the major lake, thus earning the name Lizard Basin.

The Badmen

This is a carrot-and-stick-style adventure. The badmen are the carrot – the players are supposed to chase them, and thereby run into the encounters planned for them.

The dashed line on the map indicates the badmen's path. Their strategy consists simply of riding hard and fast and holding onto Donna. They have *no* idea what is going on, and are so spooked by the situation that they want to find out what's happening before confronting or ambushing their pursuers.

The referee is responsible for tracking the outlaws. The outlaws should always be one hex in front of the players (unless the players lose the trail – see Tracking rules). When outlaws enter numbered hexes on the map, the referee must check the planned Encounter notes to find what happened to the outlaws and what the players notice (if anything).

Assuming the players are one hex behind them, outlaws can be distantly seen as long as they are in anything other than marsh, woods and mountain.

The referee is responsible for fudging range. That is, it is his job to make it seem as though the players are constantly but gradually closing the distance between themselves and the badmen – by rolling dice, making notations, seeming to consult tables, or any other sleight of hand the WestMaster cares to come up with. In reality, the players can never catch up with the badmen (that would unravel the adventure).

Travel Table

terrain	*minutes to cross hexagon* mounted:	on foot:	*risk factor* (see Random Encounters)
Prairie	20	40	1,2
Woods	60	60	1,2,3
Marsh	–	90	1,2,3
Hills	30	60	1,2
Mountains	60	90	1,2
River*	60	60	1,2,3,4
Ocean/Lake*	–	90	1,2

(* Travel times for River and Ocean/Lake are used only if the river or lake is being crossed: otherwise, use the normal terrain times.)

IV. Planned Encounters

The following events occur when someone enters the matching numbered hex on the map. Most encounters list two events: one occuring to the Outlaws (and Donna), and the other when the players enter that hex.

(1) **In the Ocean:** *The Outlaws* are attacked by a feeding herd of Big Neck Whale. The Man with the Wooden Leg is drowned. *The Players* arrive in the ocean, a 15 minute swim from shore. They all must dismount and hang on to their saddlehorns so that their horses can swim more easily. Do not roll for random encounters until the players are ashore. A random player will discover a bloody, gnawed wooden leg floating in the water. Any players taking care to look around will spot a school of "whales" feeding in the depths directly below – the creatures may be named (see Naming) but are not encountered. The Outlaws with Donna can be seen wading ashore. Once the player-characters are ashore, they must wait three hours for the horses to rest (they won't budge) and for their ammo to dry.

(2) **Strange Bodies:** *The Outlaws* meet and destroy a party of Dome Heads, the players distantly hear several rounds of gunfire. *The Players* will discover three Dome Head bodies. If this is their first close-up encounter with dinosaurs, the WestMaster should describe the animals' weird appearance in loving detail – trying to instill a sense of wonder in the player-characters. (For descriptions, see the Bestiary.) The Spanish Doctor, if in play, will proclaim the bodies to be of creatures previously thought to have died out in Noah's Flood – giant reptiles!

(3) **Rest:** *The Outlaws* have chosen to water and rest their mounts

at the stream. Watches have been set; Donna is under guard. They ride off before the player-characters arrive. *The Players* realize that they are once again mere minutes behind the outlaws.

(4) **Drop Dead:** *The Outlaws* are attacked. A Snarler drops from a stand of trees and drags the Man with the Gold Tooth from his saddle. The other outlaws spur their horses and ride on. *The Players* come across the Snarler eating the Man with the Gold Tooth. He will not disturb the party unless provoked, but will not leave his kill either.

(5) **Muck:** *The Outlaws* head for the distant canyon and blunder into the marsh. A horse falls and, mired in the muck, refuses to move. The outlaws abandon it. Outlaw status: four badmen, Donna, five horses. (Donna has her own mount now.) *The Players* encounter the mired horse. If no one helps it, all players lose 20 Romance Points. The first player to help the horse receives 20 Romance Points. The horse is merely mired and wanting loving treatment. If the players ride past the horse without slowing, they will hit the muck . . . The lead three horsemen must each roll 1d10: On a 1-4, they fall from their horses; on 5-8, as above *and* the horse is mired; on 9 or 10, as above and the horse breads its leg.

(6) **Widow:** *The Outlaws* encounter and fire on Dragons. Gunfire may be heard by the Players. *The Players* find, in a clearing along the outlaws' path, what appear to be three dead Dragons. Well . . . *two* dead Dragons, and one wounded, furious, and very much alive Dragon which will burst into life if any character comes within 20 yards of its vision. The wounded Dragon has 50% normal hit points.

(7) **Snake!** *The Outlaws* are attacked by a great Snake which drops from the trees, carrying the Man with the Scar from his horse. His horse spooks, dragging along Donna and her horse (which were tied to the spooked horse). The Man with the Scar kills his snake without taking damage, Donna is bruised and dirtied from a fall, and one horse breaks a leg and is shot. *The Players* find the dead horse, the dead snake, signs of a struggle, and Donna's shoe. (The shoe is a "Token" – see Token rules.)

(8) **Locket:** *The Players* find a Token: a strip of yellow cloth (from Donna's dress) tying a locket to a tree branch. The locket contains pictures of her parents (her father is indeed Lionel Nesbitt).

(9) **Lizzie:** *The Outlaws* wound and run from a Big Lizzie. Gunshots may be heard. *The Players* encounter a *wounded* Big Lizzie astride the trail, howling and stomping the ground. It has 90% normal hit points. If players leave the trail to avoid the Lizzie, they may lose track of the outlaws (see Tracking rules).

(10) **Shawl!** *The Players* find another Token: Donna's shawl (complete with the fresh, clean scent of that chestnut hair).

(11) **Jaws:** *The Outlaws* meet three Jawbones in a tiny valley (triangular shaped, 100 yards to a side). Players hear long, sustained gunfire. *The Players* encounter two Jawbones feeding on one Jawbones body, two dead horse, and one human being (only an arm is visible). Players cannot tell the identity of the body without riding closer to the Jawbones (it's the Bald Man, not Donna). The Jawbones will growl, but are satiated and will not attack. A trail of blood leads away from the battle, along the "path".

(12) **Lace:** *The Players* find another Token, a prettily scented lace handkerchief.

(13) **Sniper:** *The Outlaw* Thin Man, badly wounded by the Jawbones, can go on no further. He takes post behind a boulder, intending to hold the players back while his companions escape. *The Players* will be attacked by the Thin Man, who is on top of a boulder within 15' of the outlaws' trail. He will open fire when the players are in medium range, firing at the lead character. Players have a 30% chance/shot to detect where the shots are coming from (as a group, not 30% per person). Once detected, he stays detected. The Thin Man will fight until dead. (He has 40% normal hit points.)

Random Encounters

Random Encounters

The referee rolls 1d10 whenever the players enter a new hex. He also makes a dieroll for each additional three hours the players spend in the same hex. At night, the referee makes three dierolls for the entire period. If, for any of these dierolls, the number equals the Risk Factor listed for that terrain (see the Travel Table), a Random Encounter occurs.

The referee then makes two more dierolls.

First, he discovers what the players have run into by finding the Encounter Table matching their terrain and rolling a 6-sided die. He then checks off that creature's box on that table – it cannot be encountered again in that terrain until all other creatures possible have also been met. (If the die roll indicates a checked-off creature, use the next highest creature instead.)

Second, the referee discovers the initial range. He first rolls 1d10 adding any bonuses or penalties due to terrain, and discovers if the range is close, short, medium, etc. He then uses the appropriate formula to discover the exact range in yards – rolling 1d10, multiplying it by the number given, and adding it to the number shown.

With these facts to guide him, the referee is now free to improvise an encounter. He may use any terrain that might be in the general area (adding boulders on the prairie, for instance, or ponds in the woods), and be as simple or as creative as he desires.

The best procedure is to roll up the facts, sit back for a moment and perhaps close your eyes as you imagine the encounter, and then provide the players with the facts as you interpret them.

Range Table

dieroll	*range*	*formula*
-2 or less	short	1d10 + 3
0, -1	close	3 yards
1,2	short	1d10 + 3
3, 4, 5, 6	medium	1d10 x 3 + 15
7, 8	long	1d10 x 4 + 40
9 or higher	very long	1d10 x 20 + 100

dieroll modifiers

Prairies	+1
Mountains	
Hills	+0
Woods	-1
River	
Ocean	-2
Marsh	-6

Special Encounters

Letters on the habitat map indicate special possibilities for random encounters.

(A) *Gulls* – When rolling for random encounters within two hexes of this letter, a roll or 1 or 2 on the Enounter Table automatically indicates Gulls from the island.

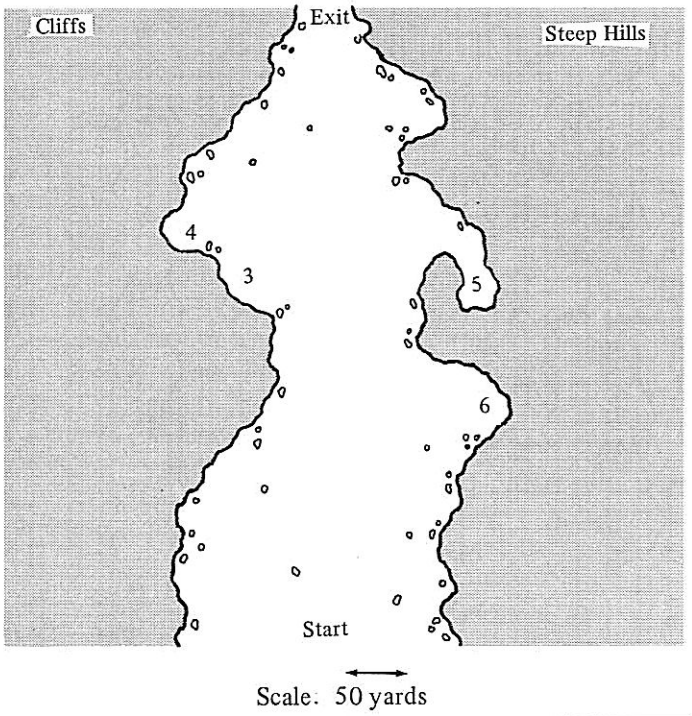
(B) *Christians* – When rolling for random encounters within one hex of the letter, a roll of 1 or 2 on the Encounter Table automatically indicates an encounter with christian Hairies.

(C) *Bat Gulch.* Same as A above, but the Bats rather than Gulls.

Encounter Table

Terrain: *Prairie*	Terrain: *Woods*	Terrain: *Hills & Mountains*
( ) 1. Iguana	( ) 1. Elephant	( ) 1. Dome Head
( ) 2. Big Rhino	( ) 2. Dragon	( ) 2. Iguana
( ) 3. Leather Necker	( ) 3. Giant Snake	( ) 3. Hairies
( ) 4. Snarler	( ) 4. Snarler	( ) 4. Snarler
( ) 5. Big Claw	( ) 5. Jawbones	( ) 5. Jawbones
( ) 6. Jawbones	( ) 6. Big Lizzie	( ) 6. Big Lizzie

Terrain: *River & Lake*	Terrain: *Marsh*	Terrain: *Ocean*
( ) 1. Duck Mouth	( ) 1. Duck Mouth	( ) 1. Turtle
( ) 2. Elephant	( ) 2. Big Elephant	( ) 2. Gull
( ) 3. Spiked Turtle	( ) 3. Spiked Turtle	( ) 3. Whale
( ) 4. Big Crocodile	( ) 4. Bat	( ) 4. Sea Monster
( ) 5. Jawbones	( ) 5. Sea Monster	( ) 5. Big Neck Whale
( ) 6. Big Lizzie	( ) 6. Big Crocodile	( ) 6. Shark



(14) **Bat Gulch:** *The Outlaws* now consist of the Man with the Scar, Man with the Beard, hostage Donna, and two horses. They enter a gulch surrounded by caves in the hills and cliffsides. The caves are full of Bats. The outlaws are attacked by waves of Bats – the first wave is shot down, the second wave kills the Man with the Scar (Donna, sharing a horse with him, now grabs his rifle and begins shooting at the Bats), the third wave is shot down, and the fourth wave carries away the Man with the Beard and drops him on the rocks below the cliffs. (He is dead.) As yet another wave comes in, Donna's horse spooks and carries her out of sight beyond the gulch with two Bats in close pursuit. (The players can probably see this in the distance.) *The Players* ride in on a *really* stirred-up Gulch. A half-dozen Bats are feeding on the outlaws. Other Bats are circling in the air at the far end of the Gulch; those in the caves are restless and hissing. See the Bat Gulch map. Players begin at "start".

When the players move past Start, the first wave of Bats commences Roll 1d6 to find where the Bats are coming from: On a 1,2, it's from the "exit" end of the Gulch (or the end toward which the players are currently heading) on a 3-6 it's from the Grotto matching the number rolled. (If the Grotto is behind the players, pretend you rolled 1 or 2 instead.)

Range can be measured on the map. If the range is greater than 300 yards, make it 300 yards instead. For Bats rolled on 1 or 2 above, initial range is never less than 80 yards.

New waves will be launched as long as players have not crossed the "exit" point. A new wave begins and a new starting point is rolled when the last wave is dead, or the last wave cannot catch up with the players (disband this wave and start a new one).

A wave once begun will pursue until it is within attack range, even if the players leave the gulch. There are three Bats per wave. The West-Master may discontinue new waves after the fourth.

(15) **Hairies:** *Donna*, as her pursuing Bats give up the chase, calms her animal and brings it to a halt just inside a stand of trees – whereupon a net descends and captures her! Half of a Hairy war party grabs her and takes her back to the Hairies' cave, while the others hide again to wait for more action. *The Players* near the stand of trees and spot (a) two horses grazing (the outlaws' and Donna's horses), (b) distant horsemen riding away towards the small lake. Heading straight for the horsemen, or following Donna's trail, will lead beneath the trees – where the Hairies (six in the trees, 40% chance to drop onto a character; another six crouching in the grass nearby) will ambush. On the first combat turn after a gun has been fired, all Hairies have an individual 50% chance of fleeing for their mounts (towards the mountains).

(16) **Caves:** *Donna*'s hairy captors, drunk on her beauty, have decided to keep her as an object of worship. The war party, with new reinforcements, therefore sets out through the caves to the Link Point; a few warriors remain to keep the players from assaulting the "impregnable" defenses of the cave. *The Players* approach the Hairies, who, serene behind their barricade, heckle the players (use appropriate gibberish) and refuse to negotiate. See the Cave Map.

(a) *Barricade:* A dozen Hairies stand behind the barricade, prepared to rush any player attempting to open the central, hinged gate. Shots taken at Hairies behind the barricade are at –10% to hit, but bullets will pass through the brush-and-timber obstruction. Horses cannot ride through or jump over the barricade. The gate can be opened when more players are pulling to open it than Hairies pulling to keep it shut.

(b) *Overhang*: Five Hairies are concealed on the rock overhang above the cave, prepared with rocks to roll down on any players standing at the barricade (10% chance to hit – 1d4 boulders per turn for ***Boot Hill*** or 1d4 minus 2 rocks per segment with ***Wild West***, at 2d20 ***Wild West*** damage). Hairies at the barricade use war flutes to alert the Hairies above to roll their rocks – the upstairs Hairies cannot be seen from below.

(c) *Ambush*: Behind the barricade is a large outer cave, complete with a smouldering fire and stack of torches. Leading from this cave is a passageway eight feet wide and seven feet in height (horses can be ridden *if* the riders crouch low), with a breeze blowing gently towards the players. It is dark. Upon reaching point C, Hairies (six of them) hiding in a raised spot of the cave will drop down on the players – 60% chance to land on a player. (Torches may be used as clubs, but the fire does not apparently bother the Hairies.)

(d) *Pit*: The cave now widens to 20 feet. Within this widened portion is a crevice, concealed by the Hairies with a covering of twigs and earth, which the players will step over unless (a) they are following the left wall, or (b) they are specifically searching for traps. Lead characters stepping on the pit have a 50% chance of jumping clear . . . otherwise, they go down the hole. (Horses automatically go down.) Special note: Characters riding at more than a trot will automatically fall down the hole.

Going down the pit (a smooth, water-formed chute) is harmless to characters; horses have a 50% chance of breaking a leg. Characters who go down the pit should go to (h) Underground Lake. There is no way to return back up the pit (lariats aren't long enough), but fallen characters may speak to their above comrades thanks to the cave acoustics. (When characters are speaking, the referee should roll an occasional 1d10 – on a roll of "1", the Big Neck Whale roars.)

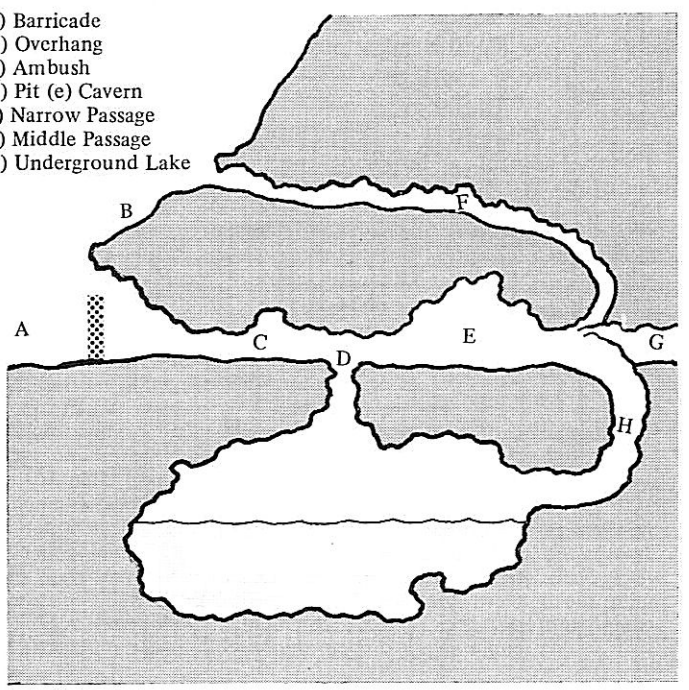
(e) *Cavern*: A large, smoky cavern with three bonfires and 34 huddled Hairies (women, children, and the elderly). Led by a white-haired chief, these Hairies will ignore the players except that, if well treated, they will point towards the middle exit if asked any question. Players lose 20 Romance Points if they bother these Hairies. This cavern has three exits: F, G and H below.

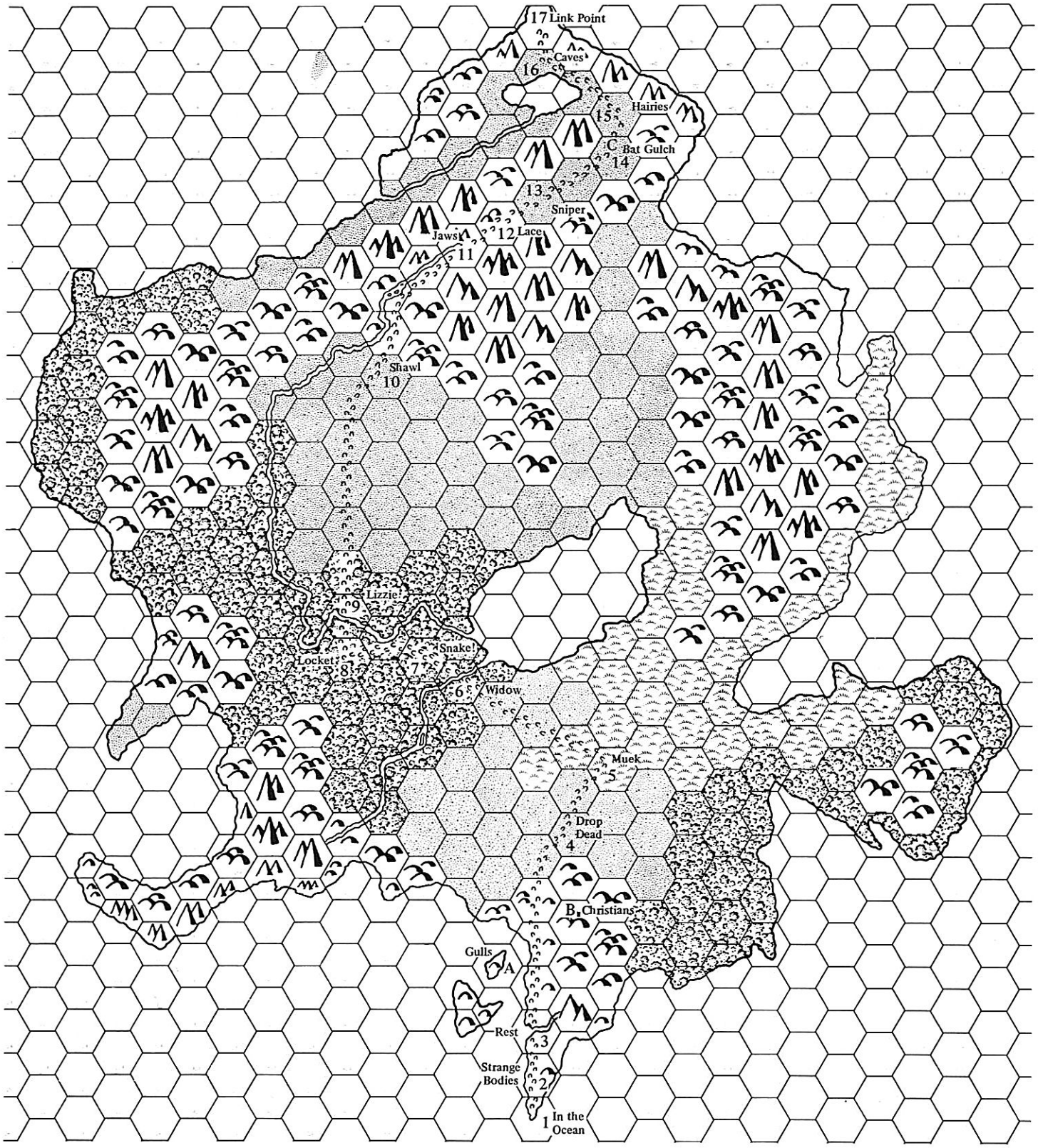
(f) *Narrow Passage*: A passage that soon turns narrow, winding upwards until only one horse or man can go through at a time. This leads to (b) Overhang.

(g) *Middle Exit*: This cave goes to the outside world. Go to (17).

(h) *Underground Lake*: This passage soon turns damp, the walls gain a covering of slime, and the way leads to a large cavern containing an underground lake. A path skirts the right side of the lake. Players following this path will be intercepted by a blind Big Neck Whale (entirely albino). (Use normal creature stats, with no "to hit" penalties due to darkness.) The path eventually peters out, leading nowhere.

(a) Barricade
(b) Overhang
(c) Ambush
(d) Pit (e) Cavern
(f) Narrow Passage
(g) Middle Passage
(h) Underground Lake





LEGEND

Outlaws' Tracks

Prairie

Swamp

Mountain

Ocean/Lake

Forest

Hill

River (through Prairie)

Spanish Doctor

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Storekeeper

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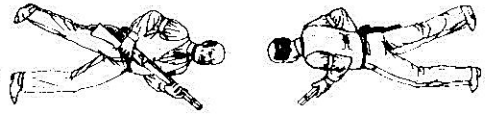

Gambler

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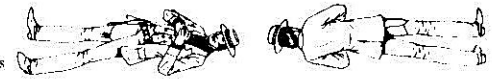

Blacksmith

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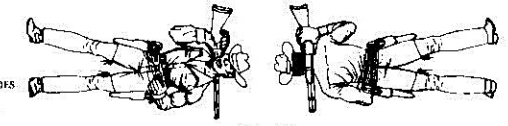

Trapper

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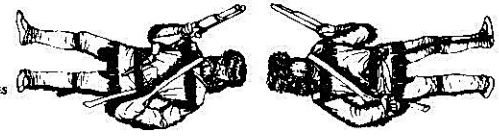

Donna

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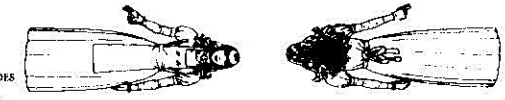

Sister

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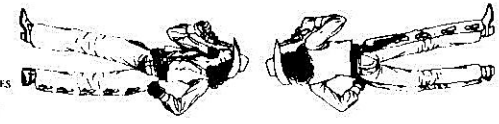

Grandpa

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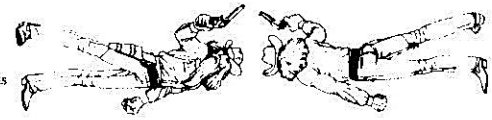

Father

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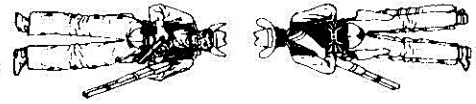

Brother 29

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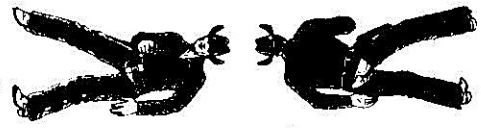

Brother 24

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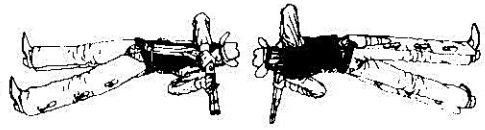

Brother 21

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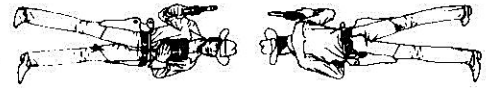

Brother 19

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Cook

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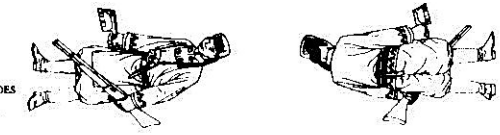
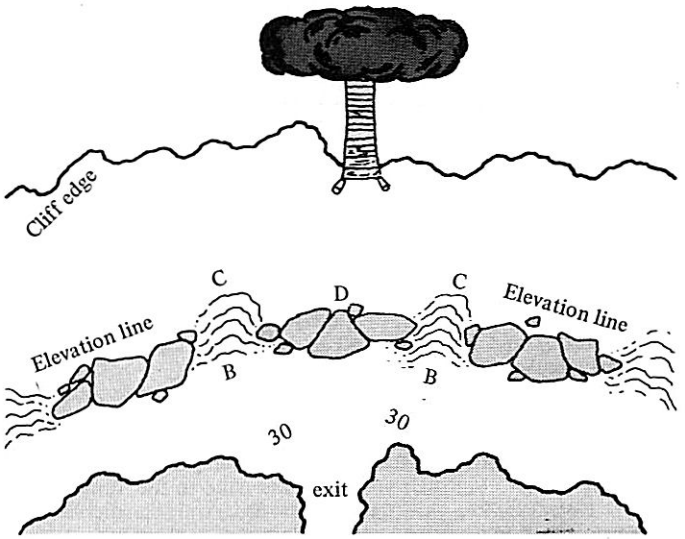




(17) **Link Point:** *Father Eamod MacDermod*, human supervisor of this portion of TeeZee, arrived to investigate the detected anomaly and collided with the Hairy war party. The Hairies launched an immediate attack on MacDermod's Aztec escort, but were driven back with losses. *The Players*, as they near the cave exit, will notice sounds of scuffling, hoarse shouts, wood striking wood, and a tambourine.

They will then see what is shown on the Link Point map;

At (a) they see the Link Point, a circle of chaotic darkness hanging in mid-air at the end of a suspension bridge running from the cliff edge.

At (b), 30 yards away, they see the Hairies lined in battle formation against the Aztecs. The Hairies have already noticed the players' arrival.

At (c), fighting the Hairies, are the Aztecs and Father MacDermod (who is riding a Great Wooly Mamoth).

And at (d), tied to a pole and hung in the air, is Donna Nesbitt! Next to her are several important-looking Hairies, one of which is beating a tambourine.

The players will immediately be charged by a Hairy force. If using ***Boot Hill*** rules, this attack will consist of seven Hairies mounted on Toe Ponies, and six Hairies on foot. With ***Wild West*** use seven mounted Hairies and 12 Hairies on foot. In ***Boot Hill***, the mounted Hairies will move 15 yards/turn; those on foot move 10/turn. In ***Wild West***, mounted move 4 yards/segment; unmounted move 2 yards/segment.

When the charging Hairies have been killed, the remaining Hairies will fall to their bellies and surrender to the nearest players and Aztecs. Father MacDermod will then slowly approach the players on his mammoth, dismount, and greet the players (in English, with Irish brogue): "Far from home, are ye not? Welcome to Purgatory." The players may then speak with the priest (see Backgound for futher information).

Thus ends the dangerous side of the adventure.

All Romance Points earned during this encounter are *doubled*. The first player to reach Donna's side receives an additional 40 Romance Points (not doubled), and the first one to offer her a ride (which she will accept) receives 20 Romance Points (ditto).

(Should the players attack Father MacDermod . . . things may get sticky. If MacDermod dies, all Link Points deactivate – until a clone can be activated, about three weeks – and there is no exit from this adventure, leaving the players in dinosaur land with a shrinking supply of bullets and a lot of angry Aztecs. The referee must improvise in this case.)

Father MacDermod will offer to return the players to their "time frame reference" – by use of a handheld device, he can "tune" the Link Point and then send the players riding through it. The players then appear in the pass above the (Family Name here) Ranch.

That leaves only one last event – finding out who wins the fair hand of Donna Nesbitt. (See the Romance Rules.)

V. Romance Points

Romance is at the heart of this adventure. That is what keeps the players in pursuit of the outlaws, goads them into fighting dinosaurs they could easily outrun, and in short makes things fun.

The WestMaster awards Romance Points secretly during the game. He does not tell a player that he has just won Romance Points, but silently adds it to that player's total. At convenient intervals (after a battle, or at the end of a session of play), the WestMaster updates the players on their comparative standings – in general terms such as "Jimbo's going to get some attention for dropping that Bat, but Dick's still Number One . . ." and so on.

Romance Points are granted for:

Killing a Dinosaur – worth 20 Romance Points *or* the Encounter Number (from one to six on the Encounter Table) times 10, whichever is greater. If, in ***Wild West***, a creature is killed by simultaneous killing shots, all players making the shots get the points.

Mortal Wounds – in ***Boot Hill***, each Mortal Wound which does not kill a dinosaur is worth 15 Romance Points.

Each Shot – in ***Wild West***, each successful shot at a dinosaur is worth 5 Romance Points.

Each Battle – in ***Boot Hill***, any character that scores a shot on a dinosaur during a battle receives 10 Romance Points.

Running from Battle– in any battle in which some of the players run away from a dinosaur, the players *who do not* run receive double the fight's normal Points.

Wounds – Each wounded character receives 20 Romance Points ("bruises" in ***Boot Hill*** do not count).

Death – A character which is killed receives 50 Romance Points.

Talents – whenever a character successfully uses one of his skills – when the Trapper tracks, or when the Doctor heals – he receives 20 Romance Points.

Tokens – Donna drops "Tokens" behind her as the adventure goes along. When a Token is encountered, it will be found by one of the players with the three lowest Romace Point totals (roll randomly). That character then receives 20 Romace Points.

Naming – Whenever a dinosaur type is encountered, the players must give it a name. (The WestMaster may let the players choose their own name, or he may simply inform them that they have given it the name provided in this adventure.) One of the players (randomly chosen) with the three lowest Romace Point totals may Name the dinosaur, and receives 10 Romance Points.

Miscellaneous – The WestMaster should award Romance Point bonuses in units of 5, 10 and 20 for anything he finds "romantic" or otherwise impressive to Donna. After the adventure, she'll talk to everyone in the rescue party, and thus find out about practically everything they've done. Examples:

Singing love songs to Donna around the evening campfire
(20 Romance Points to the first player to do so)

Yelling "For Donna!" while charging a Big Lizzie
(10 Romance Points)

Naming a lake after Donna
(5 Romance Points)

The WestMaster may also give Romance Point penalties for anything offensive to Donna. This includes attacking fellow party members, unnecessary attacks on innocent dinosaurs, and so forth.

When the adventure is over, each character gets his chance to propose to Donna Nesbitt. Proposals are taken in Romance Point order, highest score going first. The player rolls 1d6 – on a roll of 5 or 6, Donna decides to marry that character; otherwise, the next character gets his dieroll.

Deceased characters still get their dieroll – Donna may choose to pine away for their memory rather than marry another character. Female characters and the Cook may give their dierolls to another living character (if they wish to use their influence in that person's behalf). The Cook should give his dieroll to a Family member if possible.

Donna may choose not to marry any of the player-characters – that's only a 4% chance, but then love is notoriously fickle.

VI. Background

The Outlaws

The outlaws are merely poor unfortunate hoodlums who wandered into this adventure by accident. The players are not supposed to fight them – Donna would probably die in such an event. But, just in case, their stats are at the bottom of the next page.

The Hairies

Hairies are actually *Homo neanderthalensis* – Neanderthal Man. They have spread throughout TeeZee. There are two major civilizations: Heretic (the Hairies at Encounters 15, 16, and 17) and Christian (random encounters).

Hairies average 5' in height, have long front-to-back heads with very little chin, large jaws, rounded sloping foreheads and bulging eyebrows. They have modern hands and feet and walk perfectly erect. They appreciate simple music and bright colors (even flowers), have a sense of religion, but lack any comprehension of art or drawing. They speak, but their throats cannot form most modern human sounds.

Christians: These Hairies, technologically the most primitive, were converted by Father MacDermod to a form of Christianity. They are peaceful, friendly folk who will flock to help the players if any sign of the Cross is shown, Roll 1d100 to discover the nature of the encounter:

01-20 Female Gatherers: 1d6 females transporting a dinosaur carcass. Will flee from the players, hide, or call for help.

21-40 Male Hunters: two males armed with clubs, searching for game. (One male may be out of sight, but in range of a quick whistle.)

41-70 Hunting Party: 2d6 male hunters, as above.

71-100 Ambush: 2d6 male hunters ambush the players, believing them to be Heretics. Will attack from a height if possible.

Heretics: The major (combat) difference between Christians and Heretics is that the Heretics have domesticated a form of horse – the Toe Pony. The Heretics also have a form of civilization uniting tribes on several habitats. In fact, the Heretics are responsible (by accident) for creating the anomaly which the players fall through.

Generic Hairy

Wpn	BS	BAC	STR	Wpn	Short	Medium	Long	DF
CB	+6	50%	14	Club	1(45%)	2(34%)	4(23%)	260

(Rather than use another weapon, Hairies like to Brawl. They have a ***Wild West*** Brawling of 42%.)

Toe Ponies have 20 strength points (***Boot Hill***) or 210 damage factors (***Wild West***). They are pony-size and have two small toes next to their hooves.

Father MacDermod and the Aztecs

TeeZee is run by a group of aliens who in the eighth century AD found Father Eamod MacDermod wandering through Iroquois Indian country, the last survivor of a missionary party from Ireland. They convinced him that one of their number was the archangel Raphael, set up an automatic clone-bank arrangement for him, and put him in charge of a string of habitats featuring pre-human and non-Christian life. MacDermod is under the impression that he is administering Purgatory, a place where the souls of men go to be purified from sin through punishment. In the last thousand years, MacDermod has learned many subjects and languages – he is an educated, friendly, but unconventional man.

One of the habitats under MacDermod's supervision consists of Aztecs, who have taken to worshipping him as Quetzalcoatl. In an effort to moderate their bloodthirsty religion, he accepts certain Aztecs as servants, bodyguards and wives at his monastery headquarters. (The bodyguards are dressed in ceremonial robes: pure white, knee-length, topped with intricate head masks depicting fanged jaguars, skulls, or abstract designs in jade and quetzal plumes.)

The mammoth is one of the animals roaming the "park" where MacDermod has his monastery.

Father Eamon MacDermon

Wpn	BA	BAC	STR	Wpn	Rnds	Short	Medium	Long	DF
STN	+5	66%	18	Stun gun	8	8(57%)	16(44%)	65(30%)	236

(Stun Gun Effects: creature hit goes unconcious for 1d20 minutes. In ***Boot Hill***, creatures are not effected until hits equal the Mortality rating.)

Generic Aztec

Wpn	BS	BAC	STR	Wpn	Rnds	Short	Medium	Long	DF
SW	+14	86%	15	Sword		(use 24" machete stats)			229

(The Swords are wooden, lined with black obsidian. On a To Hit roll of 95 or higher, the swords will shatter.) Without a sword, Aztecs will brawl – ***Wild West*** 43% rating.

Great Wooly Mammoth has 105 strength points (***Boot Hill***) or 1340 damage factors (***Wild West***). MacDermod rides on a "howdah" platform on its shoulders.

Donna Nesbitt

Donna Nesbitt, the kind and beautiful school mistress, is the special Western heroine – charming, gracious, a good shot, a hard rider – in short, a cross between a duchess and a tomboy. Her stats, if ever needed, are:

Wpn	BS	BAC	STR	Wpn	Rnds	Short	Medium	Long	DF
1D	+11	65%	12	Merwyn & Bray	1	2(51%)	3(40%)	9(29%)	189

(The derringer is concealed somewhere on her person.)

The player-characters

(Read the appropriate introduction as each player chooses or rolls for his character.)

Blacksmith: An escaped slave, you joined the Union Army and fought under General Grant at the Battle of Petersberg. In the West you have found a happy, free life. Must choose Blacksmith skill in ***Wild West***, Rifle E, Rifle G, two Pistols F.

Gambler: From the riverboats of Sacramento to the railroad camps of the Rockies, you have traveled and gambled. But now a pretty schoolmarm has caught your eye, and you are considering settling down . . . Must choose Gambler's skill in ***Wild West***. Equipment: Rifle B, Pistol D, playing cards, dice, poker chips.

Trapper: People can't be trusted. That's why you're a mountain man. You can speak Indian languages, track both beasts and men, and cook wild game. Must choose Trapper and Tracker skills in ***Wild West***. Equipment: Two Rifles D, Rifle C, Pistol A, compass, hand axe.

Store Owner: You lost your wife and child to the Yankees in the recent Civil War. You then fought under Quantrill, the guerilla leader, until the savagery drove you West to find a clean way of life. Now you operate a general store. The years have mellowed you, but you still believe whites are naturally superior to non-whites. Equipment: Rifle E, Rifle F, Pistol C, compass, timepiece.

Spanish Doctor: A descendant of conquistadors, you are cultured, urbane, literate and chivalrous. You speak Spanish and English, and have a wide background in medicine and natural science. Must choose Medical and Language (English) skills in ***Wild West***. Equipment: Rifle G, Pistol A, medical bag, timepiece, compass, drawing pad, pen set, crucifix (on a chain about your neck).

Father: The head of a great ranch, you are a widower with four grown sons (ages 19 to 29). Lately, you've been thinking of getting married again . . . ever since you met the new school teacher in the town. Equipment: Rifle H, Rifle I, two Pistols G.

Brother (age 29): You are a lonely man. Your wife and eldest son were killed in an Indian raid up north, leaving you to raise your three-year-old son alone . . . Equipment: Rifle B, Pistol F.

Brother (age 24): You are known far and wide as the tough, hard-driving foreman of your family's ranch. You love the frontier life. Must choose Roping skill in ***Wild West***. Equipment: Rifle C, Pistol C, Lariat.

Brother (age 21): Your mother died when you were young, but you've always remembered her gentle Christian ways. Perhaps that's why you dream of becoming a preacher and bringing peace between the Indian and the white man. Must choose Languages (Indian) or Sign Language in ***Wild West***. Equipment: Rifle A, illustrated Bible, wooden cross.

Brother (age 19): You don't care for cowboys and frontiersmen. In fact, you can't wait to go west to California and real civilization (gambling, wild women, high finance . . .) Equipment: Rifle B, Pistol B, flask of gin, timepiece, deck of cards.

Grandpa: You are a majestic elderly man with flowing white hair, but not so old that you don't care for the young ladies. You are tremendously brave, fearless, in good health, and very adventurous – the archetype of the Indian fighter gracefully aging. Your son-in-law runs the (Family Name Here) ranch, but profits from your advice. Equipment: Rifle E, Rifle K, Pistol G, timepiece, pocket Bible.

Cook: Born in Hangchow of Chinese parents, you came to America to make your fortune. You worked the railroads, met a powerful rancher, and became the faithful family servant on his ranch. You are married, happy, and love your work. Equipment: Rifle G, Pistol H, Cleaver, cooking utensils.

Cardboard Heroes figures of all these characters are bound into the center of this magazine.

MAN WITH THE SCAR

Wpn	BS	BAC	STR	Wpn	Rnds	Short	Medium	Long	DF
15R	+20	75%	13	Henry rifle	15	75(75%)	200(59%)	400(42%)	190
SAR6	+33			Rem Arm pistol	6	8(70%)	16(56%)	65(40%)	
KN	+30	70%		Thr Knife		3(47%)	6(36%)	12(26%0	

OTHER OUTLAWS

Wpn	BS	BAC	STR	Wpn	Rnds	Short	Medium	Long	DF
6C	+6	81%	14	Spencer Carb	7	75(65%)	200(52%)	400(37%)	206
SAR6	+19			Rem Arm pistol	6	8(56%)	16(44%)	65(32%)	
KN	+16	69%		Thr Knife		3(61%)	6(47%)	12(32%)	

*Range in yards (% to hit at that range)

Equipment List

Generic Name	*Boot Hill Equivalent*	*Wild West Equivalent*
Rifle A	9R (Repeating Rifle, 9 shot)	1866 Sharps rifle
Rifle B	15 R (Repeating Rifle, 15 shot)	Winchester rifle
Rifle C	12C (Repeating Carbine, 12 shot)	Winchester carbine
Rifle D	BR ("Buffalo" rifle)	Sharps-Creedmore rifle
Rifle E	AR ("Army" rifle)	Springfield rifle
Rifle F	6SG (Repeating Shotgun)	American Arms full-length
Rifle G	6C (Repeating Carbine, 6 shot)	Spencer Carbine
Rifle H	CWR (Civil War Repeating rifle)	Peabody rifle
Rifle I	CWC (Civil War Repeating carbine)	Peabody carbine
Rifle J	6R (Repeating rifle, 6 shot)	1867 Remington rifle
Rifle K	SCG (Scatter Gun)	American Arms doublebarrel
Pistol A	DAR 5 (double action revolver)	Starr Army pistol
Pistol B	FDR6 (fast draw revolver)	Smith & Wesson 32 pistol
Pistol C	SAR6 (single action revolver)	Remington Army pistol
Pistol D	LBR (Long Barrel revolver)	Colt Peacemaker
Pistol E	2D (Two Shot Derringer)	Remington Derringer
Pistol F	FDR5 (fast draw revolver)	Colt "New Line" pistol
Pistol G	CBR (cap & ball revolver)	Smith & Wesson 22
Pistol H	1D (Single Shot Derringer)	Merwyn & Bray

VII. Bestiary

The Dinosaur Table contains the basic data on all dinosaurs.

Number – the number of creatures fighting the players in any encounter. (The referee may have more creatures present as members of the herd, as spectators, or as other non-combatants.)

Movement – the first number is yards/turn in ***Boot Hill***. The number in parentheses is Yards/segment for ***Wild West***.

Range – distance at which a dinosaur may attack, if it has a long neck or tail. (Most dinosaurs must wait until within brawling range.)

SPD – ***Boot Hill*** Speed.

STR – ***Boot Hill*** strength (hit points).

MOR – the number of Mortal Wounds required to kill it (***Boot Hill***).

MOD – modifier to the percent chance to hit, due to dinosaur size and speed (***Wild West*** only).

DMG. Factors – ***Wild West*** damage factors (hit points).

Damage – damage done by a successful dinosaur attack (***Wild West***).

To Hit – the dinosaur's per cent chance to hit (both games).

Special information and descriptions:

Bat (real name: *Quetzalcoatlus*) – purplish-grey furred flying creature with a 45' wingspan, cumbersome gliders, easily overheated in bright sunlight. Tactics: make one pass and then fly away. See *Bird Attacks* under Special Rules.

Big Claw (*Deinonychus*) – fast biped donosaur with five-inch hunting claw toes and an unbending tail. Nine feet long.

Big Crocodile (*Phobosuchus*) – 45' long crocodile (the skull alone is 6' long!). If the encounter takes place on the river, the croc is accompanied by a young one (***Boot Hill*** 31 STR, 1 MOR) or its full-grown mate (***Wild West***).

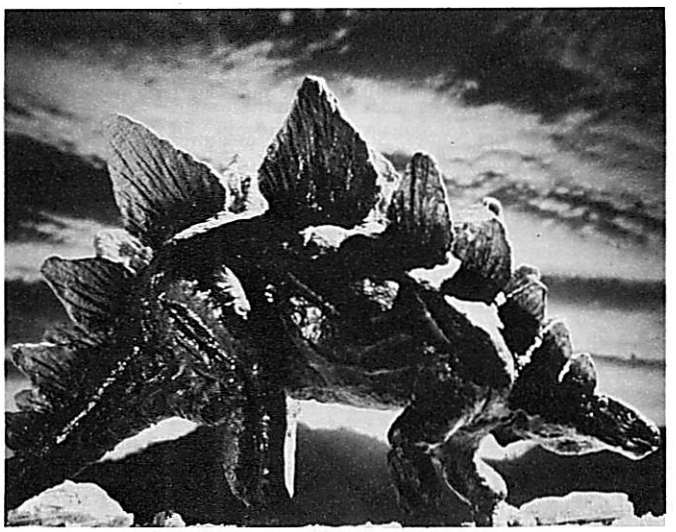
Big Ellie ("Big Elephant" – *Brachiosaurus*) – giant quadruped resting in the water during the day and feeding on shore at night. Herd "chief" will assault intruders (see *Trampling* under Special Rules).

Big Lizzie ("Big Lizard" – *Tyronnosaurus Rex*) – huge 40' long, 16' tall biped carnivore, ponderous but mighty with 6-inch long teeth.

Big Neck Whale (*Elasmosaurus*) – a Loch Ness monster, a marine dinosaur with four great flippers, a long neck, often known as "plesiosaurs." Travel in schools, feed from the surface on fish, very manueverable, mottled green markings on topside.

Big Rhino (*Triceratops*) – herbivorous quadruped with bony head armor, two large spikes over each eye and a horn on its snout. Beak like a parrot. 24' long. If a charging Big Rhino crosses path with a horse, there is a 90% chance that the horse is gored to death and the rider(s) thrown six yards in a random direction. Encountered creatures are the bulls of a large herd blocking the player's path.

Dome Heads (*Pachycephalosaurus*) – biped herbivores with bone domes on their heads, which they ram into each other during courtship rituals (similar to mountain sheep). Players will hear sharp cracking sounds before encountering a mating demonstration, whereupon the males will charge the players. In the hills three males will be fought; in the mountains, four males.



Stegosaurus

Dragon (*Stegosaurus*) – quadruped herbivore 20' long with two ranks of rainbow-colored plates running along its back. The tail – its weapon – carries two great spikes. If the tail strikes a mounted character, there is an 80% chance that it hit his horse. Because the creature is so stupid, it has one turn for attacking even after killed.

Duck Mouth (*Parasaurolophus*) – gentle herbivore with ducklike bill and a skin-covered projection at the rear of its skull. Can go on two or four legs. Lives near water, but feeds on tough land vegetation. Has excellent hearing, eyesight, swims will, and can "honk" through its tube when danger appears (forcing a Spook Check for all horses – see Special Rules).

Elephant (*Diplodocus*) – quadruped forest-dwelling dinosaur of great size, 90' long (but that counts the 45' tail and 26' neck). The encountered "elephants" are herd bulls. Elephants emit a roar that scares horses (see Spook Check rules) and like to trample their enemies (see *Trampling*).

Great Snake – large constricting snake. When encountering this snake, do not roll for range – it automatically drops around a random player. The player takes one Serious Wound/turn (***Boot Hill***) or loses 1d10 damage factors/segment (***Wild West***) until the snake is killed. Anyone firing on the snake *other than* the player on whom it is constricing has a 50% chance of hitting the character instead.

Gull (*Pternadon*) – white-furred flying reptile with a 23' wingspan, a toothless and very long beak, no tail, a rubber-like crest at the back of its skull. Soars slowly over the ocean feeding on fish. Breeds on small islands. Same tactics as Bats.

Iguana (*Iguanadon*) – 14' long herbivore, able to run on two or four legs. Players will hear a rumbling sound, then be faced by a pack of Iguanas running right for them. (The iguanas are only panicked and will stampede past the players, trampling any that get in their way.) In the mountains, there will be four Iguanas rather than three.

Jawbone (*Allosaurus*) – most effective of the carnivores, this biped is 30' tall, runs with 6' strides, and can swallow small animals whole. (On the river, Jawbones hunt in pairs.)

Leather Necker (*Struthiomimus*) – ostrich-like reptile with beak and long legs. Intelligent as a monkey, omnivorous, run in packs. Leather Neckers will pursue the players as long as they are in prairie, learning to keep out of effective gunfire range, waiting until the players are attacked by something else before sending a few bulls in to

simultaneously attack. If a Leather Necker hits with an attack, the player will be dragged off his horse and fall on the ground – furture attacks will be to damage and kill.

Sea Monster (*Nothosaur*) – streamlined lizard with needle-like teeth, able to swim at sea or scramble ashore on webbed feet. If encountered on the seashore, there will be a mated pair of sea monsters.

Shark (*Mososaur*) – gigantic marine lizards with serpentine shape, tail flattened for swimming, paddle-like limbs with webbed surfaces. The best dinosaur carnivore in the sea.

Snarler (*Dryptosaurus*) – active, small-sized carnivore, an active climber and leaper, running on two legs or stalking on four. Rather than rolling for range, a Snarler in an encounter *always* attacks from ambush – leaping down from trees or overhanging rocks, surprising a midnight campfire, etc. Snarls.

Spiked Turtle (*Palaeoscimcus*) – night-feeding herbivoous turtle-like lizard, with an armor-plated back ringed with stout spikes. Rather than rolling for range, a Spiked Turtle is always encountered during daylight when a horse steps on him sleeping in the underbrush. The Turtle thrashes around, then walks away.

Turtle (*Archelon*) – 10' sea turtle. Has a horny beak. Fights to protect its egg grounds.

Whale (*Kronosaurus*) – 40' marine dinosaur with powerful jaws, a deep-diving predator.

A Note on the Names: Some of the creatures were given "new" names of existing creatures. Brachiosaurus, for instance, became an elephant. The reasoning is that a cowboy who had never seen an elephant, but has heard it described as a grey creature of great size with a long trunk, might mistake a large grey dinosaur with a long neck for an elephant.

No *Cardboard Heroes* figures have been included for the dinosaurs; space considerations unfortunately made it impossible.

VIII. Special Rules

(1) *Horses*

Each player is riding a horse from the (Family Name here) Ranch. ***Boot Hill*** horses have 30 hit points and a 40% Spook Rating. ***Wild West*** horses are rolled up normally, but have 25 experience points in Run, Jump and Swim talents.

Spooking: Horses may spook (a) when a dinosaur comes within 10 yards, (b) every turn spent adjacent to a dinosaur, (c) whenever a Big Lizzie is first seen, and (d) when called for by other rules.

Boot Hill: Roll percentile dice – less than the Spook Rating means that the horse has thrown its rider and left the scene. Rider takes 1-3 points of brawling damage. When a horse spooks, its Rating goes down by 5; when it makes its saving roll, its Rating improves by 5 points.

Wild West: Roll versus Gun Talent, line C on the RPC. Thrown riders take usual damage from a fall.

(2) *Ammunition*

Boot Hill: All characters start with 100 generic bullets and, if they have a shotgun or scatter gun, 25 "loads" for those guns.

Wild West: All characters start with 5 boxes of ammunition for each gun they carry, of the calibre and number of rounds appropriate for that gun.

(3) *Dinosaurs*

Boot Hill – A dinosaur does not die from a single Mortal Wound. Rather, it dies after receiving the number of Mortal Wounds indicated on the Dinosaur Table. *A Mortal Wound is worth 10 Strength points when it hits.*

A dinosaur also dies if it loses all of its Strength points. Damage to legs or arms does not affect its ability to move and attack.

Dinosaurs may always move their full movement each turn. Exception: Dinosaurs do not move on the first turn of combat.

If a dinosaur successfully rolls under its "to hit" number, it has wounded a character. Roll for damage as for a bullet wound.

If a bullet fired at a dinosaur hits an armored region, the bullet does no damage unless it is a Mortal Wound. (Big Rhino has head and shoulder armor, Dome Head has head armor, and Spiked Turtle has chest – well, back – armor.)

Wild West – When firing at a dinosaur, characters receive the modifications shown on their To Hit number due to dinosaur size and movement. Other modifications (rider on horseback, rapid fire, etc.) may also apply.

Hit location is found in the usual manner. Dinosaur damage factors are distributed among the locations in the usual manner. Effects of Damage by Location of Hit, however, for dinosaurs are:

Head: *75% damage accrued*. 25% chance of passing out for 1d20 minutes.
100% damage accrued. Death.
Arm: *100% damage accrued*: Dinosaur takes a -20% To Hit penalty.
Chest: *100% damage accrued*: Death.
Abdomen: *100% damage accrued*. Death.
Leg: *100% damage accrued*. Dinosaur movement is reduced by "1", but never to less than "1".

If a dinosaur rolls less than its To Hit number, it scores a wound on the character being attacked. Roll for hit location normally. Damage is listed on the Dinosaur Table.

If a bullet hits a dinosaur in an armored region – Big Rhino head or shoulder, Dome Head head, Spiked Turtle chest/back – subtract 10 points from the bullet's damage when rolled.

(4) *Bird Attacks*:

If a "bird" – that is, a Bat or Gull – successfully attacks a character, it will attempt to carry that player away into the air. Success depends on the size of the character.

Dinosaur Table

Name	Number	Movement	Range	SPD	STR	MOR	MOD	Dmg Factors	Damage	To Hit
Bat	3	32(6)		+12	23	1	-15	160	1d10	73%
Big Claw	2	32(6)		+17	40	2	–	400	2d20	62%
Big Croc	1*	12(2)		+9	117	4	+5%	630	3d20	54%
Big Ellie	1	7(1)	4	+4	99	4	+20%	460	1d10	52%
Big Lizzie	1	16(3)		+11	163	6	+15%	1900	4d20	63%
Big Neck Whale	4	17(3)	7	+14	29	1	-5%	190	1d10	74%
Big Rhino	2	34(6)		+4	30	1	-8%	160	3d20	61%
Dome Head	¾*	14(2)		+6	29	1	+2%	220	1d20	54%
Dragon	3	8(1)	2	+7	55	2	+5%	490	2d20	72%
Duck Mouth	2	16(3)		+8	62	1	-3%	140	1d10	57%
Elephant	2	10(2)	9	+10	65	3	+20%	320	1d10	54%
Great Snake	1	8(1)		+6	31	1	-20%	85	*	*
Gull	2	38(7)		+11	30	1	-13%	140	1d10	70%
Iguana	¾*	18(3)		+4	27	1	-3%	170	1d10	54%
Jawbone	2/3*	28(5)		+10	43	2	+5%	400	2d20	76%
Leather Necker	3	40(7)		+25	14	1	-15%	140	1d10	68%
Sea Monster	½*	11(2)		+9	80	3	-3%	490	2d20	64%
Shark	4	10(2)		+16	58	2	–	370	3d20	78%
Snarler	1	30(5)		+14	15	1	-10%	80	1d20	82%
Spiked Turtle	1	10(2)		+6	68	2	+5%	410	1d20	51%
Turtle	3	8(1)		+7	25	1	-5%	90	1d20	63%
Whale	3	15(3)		+10	35	2	+5%	140	2d20	54%

(* – see Description)

Boot Hill Strength	*Wild West* physique	*Result*
8-13	3-8	Bird carries character into the air. When 50 yards away, it will drop the character.
14,15	9-12	Bird drags character along the ground. Cannot fly until it releases character (50% chance per turn or segment).
16-20	13-18	Bird flies past.

If the Bird gets less than 25 yards away, a ***Boot Hill*** character takes one Wound when dropped; otherwise the character takes two wounds. ***Wild West*** characters dropped take 1d10 damage for every ten yards the bird flew after picking up the character. (See Damage From Falling rules, ***Wild West*** pg. 20).

A character being dragged has a 20% chance/turn or segment of taking a wound (***Boot Hill***) worth 1d10 damage (***Wild West***).

(5) *Plotting Horses:*

Wild West: A rider may give his horse an instruction by plotting the instruction as one of his segments of action. The horse executes this order in the next *round*. If the order is one that can logically be repeated – galloping, trotting, and so on – the horse will continue the instruction until given new orders. For other orders (such as jumping) the horse will perform the action, then revert to the last movement order.

If a horse must change its orders but hasn't received any instructions from its rider – for instance, riding towards a cliff at a full gallop – the WestMaster decides what the horse's action will be.

The miles-per-hour speeds given for horses convert into yards/segment as follows:

miles/hour	*yards/segment*
1-9	1
10-15	2
16-21	3
22-28	4
29-34	5
35-40	6
41-46	7
47-52	8
53+	9

(6) *Trampling*:

If a "trampling" dinosaur moves through a character, that character falls beneath the dinosaur. (The horse, if any, automatically spooks.) The dinosaur receives one trampling attack for each leg, divided among the number of characters beneath the dinosaur. Each attack has a 10% chance of success. If it hits, it does 1d10 damage (***Wild West***) or a normal wound (***Boot Hill***). Characters beneath a dinosaur have a 50% chance of getting out from under per turn (***Boot Hill***), or when executing a Crawl (***Wild West***) – they may not use their firearms while under the beast. If the trampling takes place in water or soggy/muddy ground, the chances to escape are reduced to 30%.

Trampling attacks are in addition to a dinosaur's normal attack. The WestMaster may, if he desires, allow all dinosaurs to trample.

(7) *Loot*:

At Planned Encounter # 11, "Jaws", each horse carcass carries $1000 in bank loot. At Encounter # 15, "Hairies", each horse carries $2000 in bank loot. The money is in saddlebags.

(8) *Exhausted Horses*:

All exhausted horses take double the normal time to cross a hex until they have been fed and rested. (Horses not rested also move at *half speed* during combat.) This takes a complete *three* hours during which the horses do nothing. If horses are not rested after 12 hours of continuous work, there is a 20% chance per horse that they will die; in any event, at that time they will not move until they get 12 hours of rest.

Horses must rest at night – no night traveling is allowed. (Since the players' horses are rested immediately after they beach and the badmen's horses are rested at Enounter # 3, the problem of horses collapsing should not arise.)

(9) *Firing on Mounted Targets*:

(***Wild West***) When firing on a mounted target, there is a 40% chance of hitting the horse rather than the rider.

(All games) A dinosaur may hit the horse instead of the rider when attacking, as above or as in the ***Boot Hill*** rules. A Hairy attacking from brawling range, however, will not miss and hit the horse instead.

(10) *Tracking*:

When the outlaws enter terrain in which they cannot be seen, or when the players fall more than one hex behind them, the players will lose the trail unless they successfully track the badmen.

Wild West: See *Tracker* Talent, ***Wild West*** pg. 15. Use line B when tracking in marsh or woods; line C otherwise. Make one check per hex. If the Tracker loses the trail, he may attempt to recross the trail to refind it – use line A for each such attempt.

(11) ***Healing***:

Accelerated healing is used for this adventure, due to the peculiar nature of Tee Zee.

Boot Hill: One "bruise" of brawling damage point per hour, regardless of rest. 1 full strength point regained per day, regardless of rest. A doctor has a 20% chance per day per character to heal one Light Wound.

Wild West: Recovery Rates (pg. 7, ***Wild West***) are tripled. Players may travel and perform normally while healing.

(12) *Hairy Ambush*:

A Hairy dropping from ambush who misses his target may not make an attack in that turn (***Boot Hill***) or that round (***Wild West***).

IX. Parting Words

On balance: This adventure may seem easy at first. It isn't. Dinosaurs are very deadly creatures. The players may kill several without incident – good for them! But when one of the fearsome beasts finally gets through . . .well, one character will be dead or hurting. One character gone means 1/8 of the firepower is gone, leading to more dinosaurs getting through . . .

One party in playtesting the adventure was lucky enough to get ¾ of the way through the adventure without losing a man. Then a Snarler got to them . . . and that opened the way for them to lose half their party before the conclusion.

The WestMaster, however, is free to tinker with dinosaur hit points if he so desires.

On length: This adventure may take as long as 20 hours to play. depending on whether the players have spend any time with Western games and on how "efficiently" they play. If a shorter adventure is needed, cut from Planned Encounter #4 to #10, throwing in two more dead horses at No. 11 ("Jaws").

On continuing with TeeZee: TeeZee makes an interesting story device for a Western game, allowing all sorts of nonsense to fall into an adventure. If WestMasters are interested in sequel adventures, some ideas might be:

Recovery Agents – Most players recover little if any of the stolen bank loot. In this sequel, bank officials hire the players to recover the loot (or, threaten to hang them as bank robbers unless they can prove they weren't in cahoots with the Man with the Scar). The anomaly is located once again in the desert, as before . . . because Civil War has broken out between MacDermod and the heathern Hairies. The anomaly might lead to *any* habitat . . . or other strangers might be there also (Mexican federales, anyone?).

MacDermod's Boys – Father MacDermod might come to Nobles to hire the players. There is trouble onboard Purgatory. This could be anything from Vikings in the monastery to aliens invading the zoo . . . and with MacDermod, his Aztecs and his mammoth, the players are to put things right.

Invasion of the Dimension Snatchers – The aliens, impressed by the players' showing against the dinosaurs, might decide they need an "Age of the Wild West" habitat. The players wake up one morning in Nobles to find it surrounded by sea on all sides, and a Link Point floating above the pass. Their mission: liberation!

Forever Donna! – The Hairies, with partial control over the Link Points, manage to stage a raid at the wedding of Donna Nesbitt. Again she is kidnapped, along with her visiting younger sisters Anna and Jennie. The Hairies escape through an anomaly behind the wedding chapel, but the players (led by Lionel Nesbitt himself, the cantankerous old capitalist) pursue . . . but the Hairies, unfamiliar with anomalies, have misfigured the anomaly and both players and Hairies are sent to somewhere very strange (Medival habitats? Alien habitats? Or even to the alien homeworld itself? It's up to you).

There is another "classic" science fiction western adventure-type: The Underground Empire. In this adventure, a civilization of advanced science and ruthless politics lies deep within the Arizona plain . . . Every so often, its warriors, clad in bizarre uniforms and cloads, ride forth from the hidden entrance to steal or kidnap from the unsuspecing townsmen – until some clever cowpoke finds out about it . . .

A last option for science fiction western adventure is the Old West Superspy campaign – reminiscent of the "Wild, Wild West" TV show. In short, it wouldn't be difficult to sustain a SF Western campaign – with ***Big Lizzie*** to start off the show!

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Where We're Going
by Steve Jackson

(Into Space, I Hope)

Well, sure enough, I made it to the L-5 Space Development Conference. It started on April 1, but it was definitely no joke. The conference combined the camaraderie of an sf or wargame con with an enthusiastic and businesslike atmosphere . . . a desire to buckle down and work. If this keeps up, *we* will be living in space.

Among those in attendance were authors Robert Heinlein and Dr. Jerry Pournelle. They, along with about a thousand others – students, engineers, writers, entrepreneurs, military men, and all sorts of "interested parties" – met, talked, and heard presentations on a variety of subjects. As at any convention, some panels were better than others. I had been looking forward to the "Military Space Systems" talk, for instance – but a large part turned out to consist of blurry, typewritten slides showing a proposed chain-of-command for a U.S. space force. But most of the lectures were worthwhile, and some – such as writer Harry Stine's "Space Programs Around the World" and Dr. Eric Jones' "Interstellar Migration" – were truly excellent.

A bit of opinion here: I think it's absolutely necessary, for both the U.S. and the human race, that we learn to develop space *soon*. The energy and resources available to us out there are effectively unlimited. The solutions to all our worst problems are in space. Just waiting. All we have to do is go and get them. And the L-5 Society is helping to mobilize the resources to do just that, both through increased funding for the national space program, and through private development of space. After all, where you have unlimited energy and resources, there's a lot of money to be made.

I've been a passive L-5 member for a year or so; I subscribed to their newsletter, thought "That's a good idea" when I heard their lobbying proposals, and didn't take the group too seriously. That's changed. The L-5 Society is obviously a group with a great potential to affect our future – and they're working at it *now*. I don't have much free time these days, but some of what I have will now be spent at meetings of the Austin L-5 chapter.

The most hopeful note of the entire conference was struck at the closing ceremony. SpacePac, the pro-space lobbying group (which shares a lot of members with L-5) is trying to get a pro-space initiative proposal on the California ballot. The catch: It'll take at least $40,000. After hearing various "We could do this, if only" remarks, Robert Heinlein called on the audience to back up their talk with action . . . and started the "kitty" with a thousand dollars of his own. Dr. Pournelle, next to him on the podium, pledged another thousand – and the ball was rolling. Within the next hour, pledges for over $15,000 had been collected. That space initiative is on its way!

If this interests you – and I hope it does – you can get more information about the L-5 Society by writing them at 1060 East Elm Street, Tuscon, AZ 85719. Membership is $20 per year. And for those who want to join Heinlein and Pournelle (and myself, for that matter) in contributing to SpacePac, they can be contacted at 331 62nd Street, Oakland, CA 94618. I think the time has come when we can actually win some financial support for the space program by talking to (i.e., lobbying) our elected officials; I'll get back to that some other month.

Battlesuit Miniatures

We have licensed Masterpiece Miniatures, of Salt Lake City, to produce 25mm metal figures for ***Battlesuit***. They will be making intact and damaged suits for each type – *and* different styles for the two sides – plus drones. The sculpture will closely follow the counter and cover artwork, and the figures will be playable on the actual ***Battlesuit*** map . . . no more looking for a large hexsheet to use your figures. I've seen one figure prototype, and it is *nice*. Some of the figures will be on display at Dallcon, and most (if not all) of the line will be released at Origins.

Car Wars Supplements

I need to update the information I gave here a couple of months ago; we have reshuffled the material to be released this year in ***Car Wars*** supplements. ***Supplement 2*** will be released soon; it contains the Turning Key, as well as three counter sheets – one duplicate each of the ***Car Wars***, ***Sunday Drivers***, and ***Truck Stop*** counter sets. ***Supplement 3*** will be "East Midville," with a 32" by 42" map that links to ***Sunday Drivers'*** "Midville," and new vehicle counters. ***Supplement 4*** will be "Armadillo Autoduel Arena," with a 32" x 42" map and a set of 16 wreck counters – one for each vehicle in the original ***Car Wars*** set. ***Autoduel Champions*** will be a supplement (produced under agreement with Hero Games) for combining ***Car Wars*** with ***Champions***. We intend to do still more supplements, but what and when are still hazy. The ***Reference Screen*** is also coming up soon; it will *not* include a pad of vehicle sheets (too expensive) but *will* include several new record sheets (including a larger-sized vehicle record form) which you may copy.

Counter Intelligence
by Aaron Allston

The last couple of months have been doozies. We've had to deal with production delays, totally revamp *Space Gamer,* create *Fantasy Gamer* from the ground up, gear up for Origins, increase the size of our staff, attend conventions, plan conventions, and keep our heads screwed on tightly throughout. Come Origins, though, as we're sitting at our booths with one copy each of the new *Space Gamer* and *Fantasy Gamer* and a whole passel of new releases, I think it will all be worth it. We'll see.

Technological Breakthoughs

We received an interesting package from CE Software during the month of April: a press release announcing the program ***Invisicalc,*** an actual copy of the software, and its documentation. "I hesitate to claim that we have broken all boundaries of operating system and hardware compatibility," raved CE president Richard Kirsner in the release, "but we actually had ***Invisicalc*** running on a Farberware pop-up toaster in the back room the other night." ***Invisicalc*** (whose motto, "Why ask 'What if . . .?' when you can ask 'Who cares?' " should delight gaming's subgeniuses), the program, consisted only of an 8" floppy disk protective cover, which "can be user-modified with any sharp instrument for use in 5¼" systems!" Lovely. The press release, of course, was dated April 1.

It Came From Illinois

We've recently received some peculiar stationery from two Illinois addresses – from the Evil Geniuses for a Better Tomorrow. The return addresses turn out to be those of Loren Weisman, editor of the *Journal of the Travellers' Aid Society,* and John M. Ford, science fiction writer and GAMA / SFWA liaison. The Evil Geniuses, Loren explains, are the nonprofit research division of a notorious conspiracy, Bavarian Power & Light. If you say so . . .

Kind of Creeps Up on You

Sitting around the office a couple of weeks ago (around the first of April, at the time of this writing), we realized that it had been a full *year* since the fall of SPI. The notorious SPI press release that brought the news to most of the gaming world was dated March 31, 1982.

But thinking about the fact that we'd missed a chance at a one-year retrospective of the situation didn't much upset us; as we looked the situation over, we realized that nothing much had happened. The former SPI design team, now Victory Games, was the most active reminder of the whole situation, as their first releases premiered at the HIA show. TSR has managed to put out a few issues of *Ares* and *Strategy & Tactics;* a rumor that the company was thinking about folding *S&T* has been steadfastly ignored by Lake Geneva. But of the SPI games themselves, little has been heard; we may have to wait for a two-year retrospective to be able to comment upon that.

Eyes Right

Another change which should be evident to you is on the right side of this page: our Coming Attractions box, which will now show you what's upcoming in *all* SJ Games publications – with notes for not only the next issues, but coming months, as well. We hope this will give you a better perspective on what the magazines will be doing in future months. Keep us informed of what you think of the magazines (that's what lettercols are *for,* after all); we'll look forward to hearing from you.

Fantasy Gamer

In the first issue (August/September 1983):

A game of cinematic slaughter from Donald Saxman, designer of **Superhero: 2044;**

Featured reviews of **Rolemaster, Earthwood,** and **Questworld;** and

Articles on Making Monsters Make Sense, Origins releases, and alternate uses for experience.

In upcoming months:

Victorian London: A generic adventure setting for role-playing games.

Space Gamer

In Issue 65 (Sept./Oct 1983):

Gaming Verne: A guide to role-playing Jules Vernesque adventures; and

Featured reviews of **FTL:2448 / Fringeworthy** and revised **Champions.**

In upcoming months:

A look at **Star Trek: The Correspondence Game;** and

Hydrospace; underwater **Traveller** adventures.

Autoduel Quarterly

In Issue 2 (Summer 2033):

Night Strike: Daring raid to rescue hostages in a cycle gang encampment; and

An advanced collision system.

In upcoming months:

Vehicle Component Analysis for the efficiency experts among you.

Fire & Movement

In Issue 35 (June-July 1983):

"The Cossacks Are Coming!" – feature look at People's War Games' treatment of the WWI Eastern Front;

Bounty Hunter / Ace of Aces system review; and

Part One of a look at the Solomon Seas.

In upcoming months:

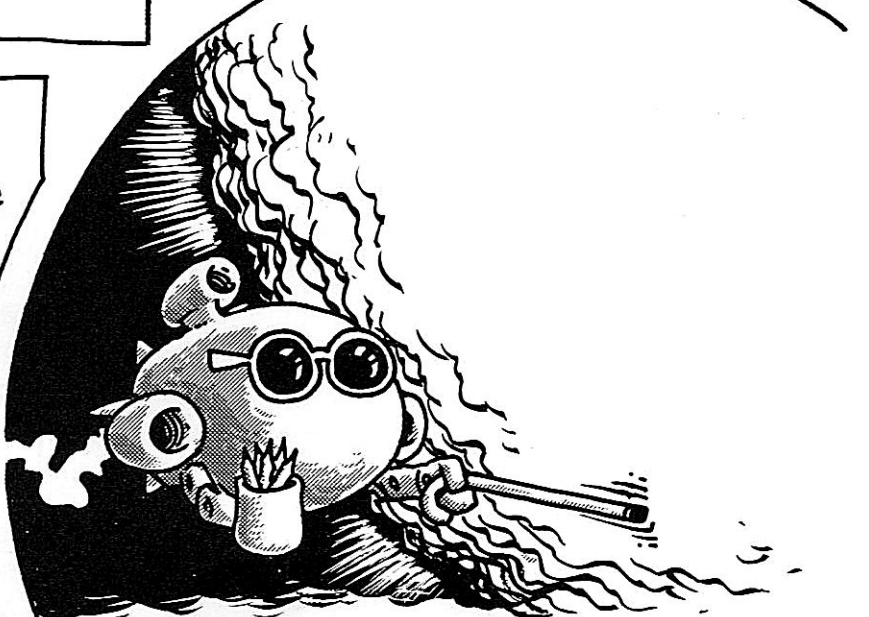
Features on Yaquinto's **Bomber** and Victory Games' **Civil War.**

Murphy's Rules

MILITARY DEMOCRACY ...
In GDW's TRAVELLER, a naval officer retiring after seven terms with the rank of admiral receives exactly the same pension as one who retires after seven terms with the rank of ensign ... (...Ralph Sizer)

KANGAROOS ARE EVEN WORSE ...
Reptile men in Metagaming's FANTASY TRIP do more damage with their tails than dragons do with theirs ... (...Ed Simons)

HEALTH HAZARDS ...
In STAR TREK: THE ROLE-PLAYING GAME by FASA, the healthier you are, the faster you become sick ...



FIRST, YOU TAKE OFF THE LENS CAP ...
Tri-Tac's FTL: 2448 reveals that a ship's sensors have a 1 per cent chance of failing to detect a giant gas planet 300 feet away. The chance rises to 11 per cent if you don't know what you're looking for ... (...John Harshman)

BEN SARGENT

Letters

Congratulations on bringing out the greatest in-magazine game ever! I refer, of course, to ***Globbo***. There hasn't been something this good contained in an issue since Oct. '77, when *The Dragon* brought out ***Snit-Smashing***. ***Globbo*** has ***Snit-Smashing*** beat six ways to Sunday.

Now to the serious part of the letter. I am not all that happy about splitting the *Space Gamer* into two magazines, but, as you appear to be set upon it, I have a couple of questions that I would like to ask:

(1) In which magazine will capsule reviews appear?

(2) Under what category would you classify the following games: ***Car Wars***, ***Champions***, and ***Villains and Vigilantes***?

Craig Sheeley
Springfield, MO 65807

Capsule reviews will appear in both magazines – but Space Gamer *will have science fiction capsules, and* Fantasy Gamer *will have fantasy capsules.*

Car Wars *material will be appearing almost exclusively in* Autoduel Quarterly. *If I decide to run any, it would appear in* Space Gamer. *Superhero (and superspy) role-playing material will continue to appear in* Space Gamer.

–AA

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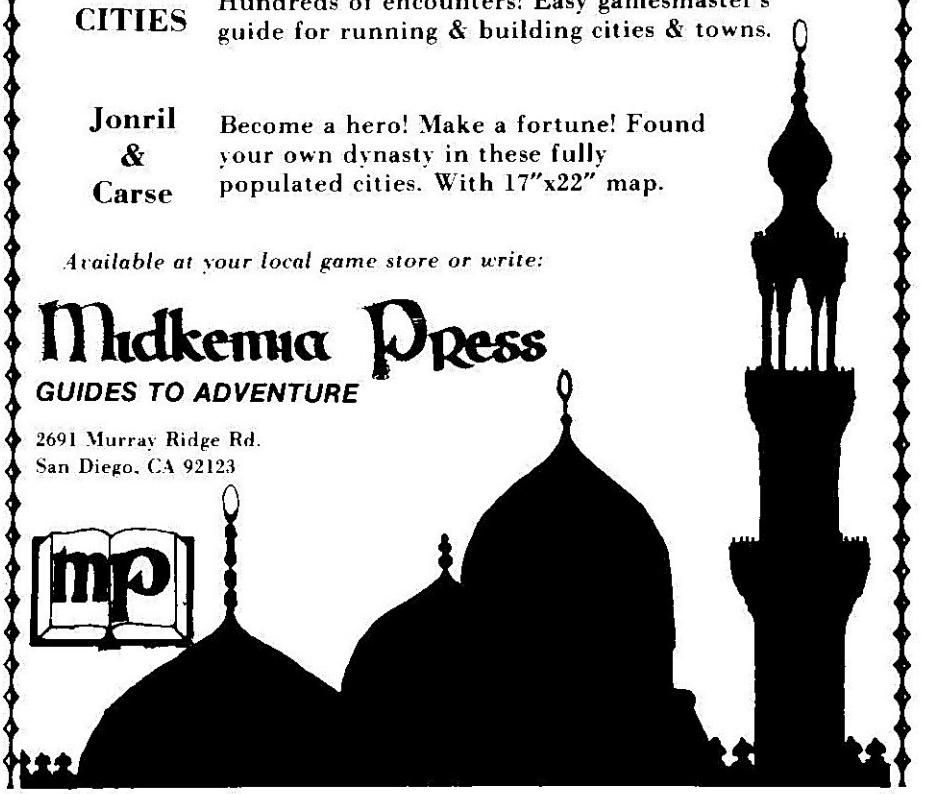

Yours is by far the best game mag available. I appreciate the pains you take not to turn TSG into a house organ. Splitting WWG into *Counter Intelligence* and Steve's column was a good move (now we can hear from both of you at once!).

Issue 61 in particular was fantastic. I enjoyed the "Saturday Knights" – but my problem isn't running a successful campaign, it's creating one! *Microfilm Madness*, too was enjoyable. Those "Cardstock Heroes" were simply a stroke of brilliance. Now how about something similar as a subscriber bonus?

Allan Harrocks
State College, PA

What – like Naked Elf Women Cardboard Heroes *on the mailer cover? Be serious. Our readership wouldn't go for* that.

–AA

I was heartened by W.G. Armintrout's article about how his gaming club survived the Utah Association of Women. As both a wargamer of many years standing, an avid ***D&D*** player, and a conservative Christian, I have sometimes had to defend my hobby to my friends and associates. My favorite arguement runs like this:

Two people are playing a game. At one point, one player removes one of the other player's pieces from play. If we describe this as "knight takes pawn," no one even bats an eye. If we describe this as "the 8th Panzer Battalion overruns the 11th Infantry Regiment," a lot of people think we're weird and a few pacifists get upset with us. But if we describe this as "the Hobgoblin slays the Paladin Michael," everyone is up in arms over this "terrible evil game." What's the difference between these three cases; other than how they are labelled?

Dave Cunnius
Pittsburg, PA

This letter is in praise of W.G. Armintrout's "Report from the Trenches: The ***D&D*** War" in Number 61. Congratulations, sir, on a cool head and a good article. I hope everyone will read it and take its message to heart. This is no joke, folks, and it concerns every one of us. There is a very real possibility of legislation outlawing role-playing games being passed by the States individually, or even by the Congress, may God help us. Such attempts have been made in the case of video-games.

Over a year ago I agreed to do a television interview for a local Los Angeles station. They told me they were doing a "series on youth" and wanted to have a program on ***D&D***. I had done previous TV and radio interviews on the subject, and I accepted. A very nice couple, husband and wife team, came to my house to tape the interview in my game room. They honestly identified their station, but did not tell me anything else about it. I didn't even have a TV set, and so failed to identify them as a religious station. I would have agreed to the interview anyway, hoping to appear as sane, calm and sensible, but I would have insisted on seeing the final tape. My interviewers promised to let me know when the interview and associated material would be shown, but they never did. They had interviewed people at a game store. "There was one guy," they told me, "that the other young men told us not to bother talking to. They said he was too crazy, too far out, and wouldn't make any sense. But we found him to be the most interesting of the whole group."

About half-way through my hour-long interview, the subject of demons came up. I was asked what I thought of the charge that ***D&D***

teaches demonology. "I think it's silly." There was a hushed pause before the next question. Suddenly I knew why I was being interviewed!

Didn't I believe in demons? No, I said, no more than in dragons or unicorns. They are all mythological creatures.

Didn't the rules of the game have specifications for demons? Yes, they did, I admitted, picking up the ***Monster Manual*** and demonstrating that the section on demons was no longer than that on dinosaurs or on dragons.

"Of course, if you believe in demons, then probably you shouldn't play the game," I continued, "even though it's perfectly possible to play the game without using demons. It's easy to understand the distress of those who do hold such beliefs."

The point is, however, that the Bill of Rights protects the rest of us from having these beliefs forced upon us against our wishes. Remember Armintrout's rules. Be confident in your own rights and beliefs.

Educate as best you can. I don't know how the video tape was edited, since my husband and wife team didn't keep their promise to tell me when it was aired, but one of my students saw it and was horrified. "They tried to make you out as a terrible evil person, and I said, 'I know Dr. Holmes, he's not like that at all,' and I turned it off." Wouldn't you like to know what the guy at the game store said to these same interviewers that they thought was such good sense?

Maybe, like Armintrout suggests, we can outlive this storm. He seems to have done so, I hope the rest of us can follow his sensible example.

John Eric Holmes
Shiprock, NM

As a new subscriber (but long reader) of TSG, I thought I should write to you concerning your new format of game or supplement in each issue. In a word, fantastic, but I can see it could end up very expensive. After reading Aaron Allston's reviews, articles and supplement on ***Champions*** I decided to buy the game. The same thing happened with ***Sunday Drivers*** and ***Westway*** for ***Car Wars***. My bank balance is thankful that I missed number 52, the ***Ogre*** issue, or else I would probably have ended up buying that too!

Wayne Stewart
Torquay, Australia

Oh boy! Just wait for our special Brooklyn Bridge issue . . .

–AA

TSR's *Endless Quest* books continue to sell fabuolously well at Waldenbooks, as do Bantam's Choose-Your-Own-Adventure books. Thought about doing something in this vein with ***Ogre***? "The giant tank comes toward you. If you try to talk to it turn to page 54." Etc.

Allen Varney
Standford, CA

The standard options being "talk, fight, run, and throw food," right? Perhaps you could Combine such a game with Pond War *to simulate overruns in swamps.*

–AA

It does not surprise me that Yaquinto's ***Man, Myth & Magic*** has its supporters. I think it is a moderately good game that is overpriced. For twenty dollars, the consumer should have the right to expect as complete and thorough a game as possible. **MM&M** wasn't these things, so I had to say so.

Good luck on the twin magazines. Don't lose things like *Murphy's Rules* through the cracks, though.

The offer of two lifetime subs for the price of one (until May 15) has me scrambling to obtain $250. The following scenario comes to mind:

Scene: A loan office. Enter Collins, a gamer.

Loan Officer: Sit down, Mr. Collins. What do you want $250 for?

Collins: I want to buy lifetime subscriptions to *Space Gamer* and *Fantasy Gamer.*

Loan Officer: That's somewhat unusual.

Collins: Not really. I wrote a review for them. It's a business expense.

Loan officer: I see. Well, what have you got for collateral?

Collins: This bunch of lead figurines . . .

In reference to his revised ***Villains & Vigilantes*** review, someone might point out to William A. Barton that while the heroes themselves didn't get to choose their powers, someone did – the comic book writers who created them. I feel this is more analogous to what we do when we create characteres for ***Champions*** and the like. Stan Lee never resorted to a random table of powers for the Fantasic Four. Besides, there's still the trimming rule, even if you only got the minimum number of powers. Until this rule is revised, I'll stick to ***Champions***.

Russell Grant Collins
Della, IA

Uh, good luck on your loan.

–AA

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Capsule Reviews

Space Gamer reviews science fiction boardgames, role-playing games, computer games, play-by-mail games, and game supplements. We will review any SF game if the publisher sends us a copy. We do not guarantee reviews of historical games.

The staff will make reasonable efforts to check reviews for factual accuracy, but opinions expressed by reviewers are not necessarily those of the magazine.

★★★★★

Game items for which *Space Gamer* reviews have been assigned or received include ***Adventure Class Ships Vol. II***, (The) ***Alien***, revised ***Champions***, ***Espionage***, ***FORCE***, ***Fringeworthy***, ***FTL 2448***, ***Galac-tac***, ***Galactic Adventures***, ***GI Assault Team***, ***Illuminati***, ***Illuminati Expansion Sets I and II***, ***Mercenaries, Spies, and Private Eyes***, ***Operation Morpheus***, ***San Succi***, ***Shuttle Intercept***, ***Soldiers of Fortune***, ***Starline: 2200***, ***Star Trek*** (PBM), and ***Warboid World***.

★★★★★

Game items for which *Space Gamer* is seeking reviews include *Autoduel Quarterly*, ***Cassiopeian Empire***, ***Famine in Far-Go***, ***Fasolt in Peril***, ***Ganglord***, ***High Ranger Guard***, ***Interstellar Wars***, ***M.I.S.S.I.O.N.***, ***Race in Space***, ***Spectre***, ***Star Explorer***, ***Star Fleet Battle Manual*** (boxed), ***Star Sector Atlas 2***, ***Star Sentry***, Castle's *Super Heroes*, Castle's *Survival Force*, ***Traveller Starter Edition***, ***Volturnus / Planet of Mystery***, and ***Voyager I***.

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Games

BOARDING PARTY (Task Force Games) $4.95. Designed by Thomas Condon. One 21" x 17" color map; one 12 page rulebook; 54 die cut counters; ziplock bag. One or two players. Playing time 30 to 45 minutes. Published 1982.

Boarding Party is a science fiction game that is primarily designed for solitaire play, although a two-player scenario is included. The object of the game is for the human player to board a disabled robot cruiser and destroy it before it can repair itself. The game is reminiscent of Fred Saberhagen's "Berserker" stories, and Metagaming's microgame ***Annihilator***. The human player must get past the ship's internal defenses, which include computer-locked doors, high-voltage doors, and a contingent of 20 robots.

The robots include guard, slaver, repair, and dummy units. All except the repair robots are inverted and randomly distributed throughout the four levels of the ship. Anytime a human enters a room with a robot, or visa versa, the robot is flipped over and will attack immediately (unless it is a dummy unit, dummies are then removed from play). The robots move by random die roll, unless the humans reach the central computer room, in which case the robots will head there automatically by the shortest route.

The 13 man human boarding party can enter through two different airlocks; this option allows you to split the party, or keep it together as one massive assault team. To get past the ship's various defenses, the humans have explosive and electronics specialists to handle the different doors. Unfortunately, the number of blast packs available is determined by a die roll – the human can find himself without enough packs to blast through the locked doors. This is balanced by the fact that the doors are not always locked on every level. The humans' biggest advantage is that they will usually outnumber the robots in any combat situation, since the robots are not grouped together. Since combat is simultaneous, this allows even the slain humans to get a shot off before the combat round ends.

The biggest problem with ***Boarding Party*** is that luck is too great a factor in the game. If the computer defenses are not working on a given level, the humans can move through the ship rather easily. Since the robots don't go to the aid of each other when the humans attack, they are always outnumbered and usually wiped out. Unless the human player has locked doors on every floor, and two or less blast packs, he will probably win. Splitting the party adds to the challenge, but still doesn't prevent the human player from winning most of the time.

Overall, I have to give ***Boarding Party*** a B-. The game's not bad, it just doesn't have a lot of replay value.

– Edwin J. Rotondaro

DROIDS (Intergral Games); $7.95. Designed by Neil Patrick Moore. One 8½" x 5½", 80 page rulebook. For referee and a variable number of players; playing time indefinite. Published 1982.

This is a new SF role-playing game, from a new company, with a whole new approach to the idea of role-playing. The novel idea of ***Droids*** is that the players don't play out the roles of living creatures (i.e. space adventurers or even aliens) but instead play machines with artificial intelligence. Well, it certainly is a *new* idea; I'm not sure how *good* an idea it is. In the game's brief introduction we are told that man has disappeared from the world, "banished with ease by the machine he created," and now the droids exist in a world of "total anarchy with every droid left to fend for himself." The rules include Droid Construction, Units (droid components), Movement, Combat, and Creation (background data, "NPC" droids, notes on weather and an example of an adventure segment).

A bit less than half the book is devoted to droid construction, and this is clearly the game's best section. Droids are composed of a variety of components from the following categories: transport, manipulative, power, viewing, sensor, communication, interface and module, weapons and ammo, screens and armor, and the ubiquitous miscellaneous. Each component is rated for cost, (in construction points; no money is used in the game), power consumption, and bulk points (size/mass). In each category there are a wide variety of different types of components. For example, transport units run from the expected treads, wheels and legs to the exotic, such as VTOL jets, balloons and hydrofoils; weapons include a vast array of cannons, launchers, eight types of lasers, and energy guns, etc. Similar comprehensive lists exist for each of the component categories. Droids are constructed by the selection of the desired components, which are recorded on the "character" sheets. The combat system is not bad; the chance to hit depends on the weapon factor and the bulk size of the target. Most weapons can select individual components as targets, with a decreased chance of hitting that component. Armor and screens are defensive measures. The amount of damage done depends on the weapon type and counts

against the component's bulk point; half-destroyed systems are inoperable, and damage equal to the total bulk points destroys the component.

Droids' problems are not so much with what the rules say, but what they ignore; it is these omissions that cripple it as a role-playing system. For example, some sort of guideline for the shape and configuration of droid units should have been included; it would help the players visualize their characters and prove useful in the hit determination process. More importantly, the sections on background, encounters and adventures are pale shadows of what is needed for an RPG. The harried referee will have to start from scratch, a proposition already made difficult by the fact that the characters are machine intelligences. What motivations can be ascribed to such characters? The game's author suggests that the constant search for new components (and the subsequent combats with their owners) is enough justification for activity. I tend to think this will wear thin after a while. Furthermore, it is going to be very difficult to adequately role-play a droid, creatures presumably devoid of the emotions that "plague" and drive living, sentient beings. If the players role-play their characters as drods, things are going to be a bit dull, and if they don't, then their characters will be just oddly configured metal men, depriving the game of much of its originality.

Droids fails as an RPG. A role-playing game requires more than a character generation system and rules for combat. Where the booklet might have some real applicability is as a design system for robots for existing SF RPGs such as ***Traveller*** and ***Star Frontiers***. The rules provided for designing droids and the comprehensive listings of components are very good, but as an independent role-playing game, ***Droids*** is wide of the mark.

– Tony Watson

Supplements

THE ARKHAM EVIL (Theater of the Mind Enterprises, Inc.); $8.00. Designed by John Diaper, Bob Gallagher, Steve Rawling and Ed Wimble. One 8½" x 11" 60-page book. For Keeper and six players; playing time indefinite. Published 1983.

The Arkham Evil is a scenario for Chaosium's ***Call of Cthulhu*** role-playing game, the first release from Theater of the Mind Enterprises. ***Evil*** consists of three separate but interconnected scenarios involving the same group of player-characters; each scenario is called an "Act" to fit in, I suppose with Tome's theater concept. Act I, "Into the Throat of the Beast," details the discovery of a strange cavern in a Pennsylvania mining valley, an area where the infamous Molly Maguire terrorists are enjoying a resurgence. The characters, who make up a scientific team from Miskatonic University, are sent to investigate. In the second Act, "The Wanderer," the group travels to Arizona to investigate and recover fragments of an unknown asteroid that has passed near the earth – fragments that have a terrifying effect on the local ecology. And it is back to Arkham for Act III, "And the Dogs Shall Know You," where the players look into for cause of a series of mysterious deaths – or killing – brought on by attacks of premature aging. The book also contains maps, NPC descriptions, equipment lists, six pregenerated player-characters, and numerous illustrations.

The three scenarios in ***The Arkham Evil*** are sufficiently absorbing and intricate to challenge even most experienced ***CoC*** players and, though some rough spots require a bit of work on the Keeper's part, they all fit together fairly well. Especially nice are some new rules for the game itself (presumably "official" since the scenario is published with the apporval of Chaosium). Notable among these are a method of determining the lasting consequences of losing more than 75% of a character's hit points (brain damage, loss of use of arm, etc.), a method of learning new skills or improving old ones over a period of time outside of adventuring, and another method of regaining lost sanity. There are also some interesting guidelines for radiation poisoning.

The main problem I find in ***The Arkham Evil*** is with its organization. Too much important information is placed at the end of each scenario, requiring a lot of page-flipping. Some of the literary and historical references seem thrown in more as name-dropping than for any useful function (Pancho Villa, Professor Moriarty and his *Dynamics of an Asteroid*, Mordicai Smith, a member of the Bavarian Illuminati, etc.), but they are fun, nonetheless. And the illustrations in the book leave a lot to be desired.

Overall, however, though not as well conceived or executed as Chaosium's own recent ***Shadows of Yog-Sothoth*** scenario book, ***The Arkham Evil***, in the hands of a competent (fiendish?) Keeper, should provide several sanity-threatening sessions into the world of the Cthulhu Mythos for the unwary player-character.

– William A. Barton

Computer Games

CRYSTAL CAVERNS (Hayden Sortware); $34.95. Designed by Daniel Kitchen. Program for Apple II with Applesoft, 48K DOS 3.2 or 3.3 with one Disk Drive. Diskett, two-page instruction booklet. Published 1982.

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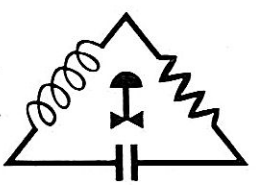

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Crystal Caverns is a very basic treasure-hunt game. It contains a mansion to explore, woods to wander in and tunnels to traverse. There are a variety of treasures lying about loose and several more are hidden in strange places. The object of the treasure hunt is to pick up as many treasures as possible and return them to the mansion's attic.

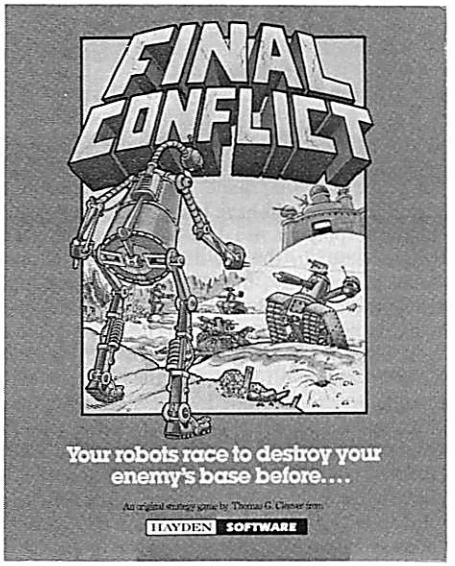
Though most of the treasures are simply chrome, a few of the items are truly necessary in order to gain access to other parts of the game. A key must be found in the woods before the front gate of the mansion can be unlocked, a shovel must be located before the tunnels can be entered. Even though there aren't any monsters to fight, there is a certain amount of challenge during the first few games: finding treasures, trying to discover the commands the program will accept, mapping the game.

Unfortunately, there is no random generation of treasure location in the program; the result is that once a treasure is located it can always be found again. In fact, the only bit of random generation in the program is an extremely frustrating little room in the tunnels that is quite obnoxious. Another nasty little catch is that, while the one and only lamp provided will eventualy run out of fuel, I was never able to locate any way of refueling it, nor was I able to get through an entire game before it went out.

It is a nice change of pace from hack-and-slash or space shoot-em-ups, but it is not worth the price.

– *Kelly Grimes*

THE FINAL CONFLICT (Hayden Software); $34.95. Designed by Thomas G. Cleaver. Available for Apple II with Applesoft, 48K DOS 3.2 or 3.3. Requires game paddle. For one or two players. Published 1982.



Final Conflict is just what the name implies – the human race has met its demise. What remains are the ruins of dead civilizations and two robot armies, loyal to the whims of their expired human creators. And so they continue to fight the real "war to end all wars." The player's mission: Direct their armies to destroy the enemy base and thus win the war. Each player has an army of ten robots; all decisions are made before battle begins just as though they were programmed. Along the way to the enemy base, the robots may encounter various terrain and obstacles: craters, buildings, trees, hills or lakes. Players can also choose

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between different setting, such as city, countryside, town, desert, wasteland and a standard or custom design.

The first and most important part of play is the Program phase, during which all instructions are given to the computer. After this phase, the computer carries out the orders players have entered and plunges the armies into combat; once the last command has been entered, players have no input in the game and can only watch as their robots pick off each other, until one base is destroyed. Obviously, this is where the strategy comes in – saving robots to be released later, directing robots when and where to move, etc. During my earlier playing sessions, when I was less strategically inclined, I watched on in humility as the computer player finished off my army (which was basically all released at once). Lesson learned: Patience is a virtue. There are some instances where even strategy doesn't work; it's especially hard to guess what the other guy is scheming. In play against the computer player, I could only watch as enemy robots purposely put themselves in position, blew up, and created craters; my pre-programmed robots were only too happy to follow orders and blindly walk into the craters (after all, they only do what you tell them). One of the nice features of ***Final Conflict*** is that the designer has given players several choices: speed of game, difficulty settings, with or without sound-effects (they're nice, so you'll probably want them) and number of minutes you want to program (the standard game gives you two, and the maximum is 30).

The only thing that bothered me about the game was the method of programming the robots. As poor a typist as I am, I still would have preferred typing in commands rather than frantically moving a joystick around until the desired order appears on the screen; it's very hard to pinpoint what position on the joystick corresponds to the various commands.

All in all, ***Final Conflict*** is a game that should bring you many hours of good, clean war-making. This isn't any easy game; you'll need your thinking cap for this one.

– *Richard Steinberg*

Miniatures

COPS, CROOKS AND CIVILIANS (Steve Jackson Games): $3.00. Painted by Denis Loubet. 37 25mm cardboard figures, assembly required. Published 1982.

Just what the title says – non-player characters for your superspy, superhero, or other modern-setting role-playing game. Each figure is a cardboard strip which when cut out, folds around to form a front, back and base – they can then be temporarily or permanently assembled. This set contains four policemen, two riot cops, three "agents" from the future, eight thugs, one spy in trenchcoat, 16 citizens and three small children.

The style and artwork are excellent, the best yet seen in this line. The "exotic" citizens are fun, if not entirely useful, (jailbait, preppie, superpimp, etc.) The figures actually stand up better than metal figures in all but a good breeze (and optional bases are available).

The ugly packaging makes these figures look much worse in the store than they do when you actually assemble them. If you are fumble fingers, let someone else put these together (glue smears are unattractive). Note that these are intended as non-player-characters – few will match your superspy or superhero player-character (unless in his "secret identity").

Where else can you find figures like these? And at this price and quality? Try them.

– *W.G. Armintrout*

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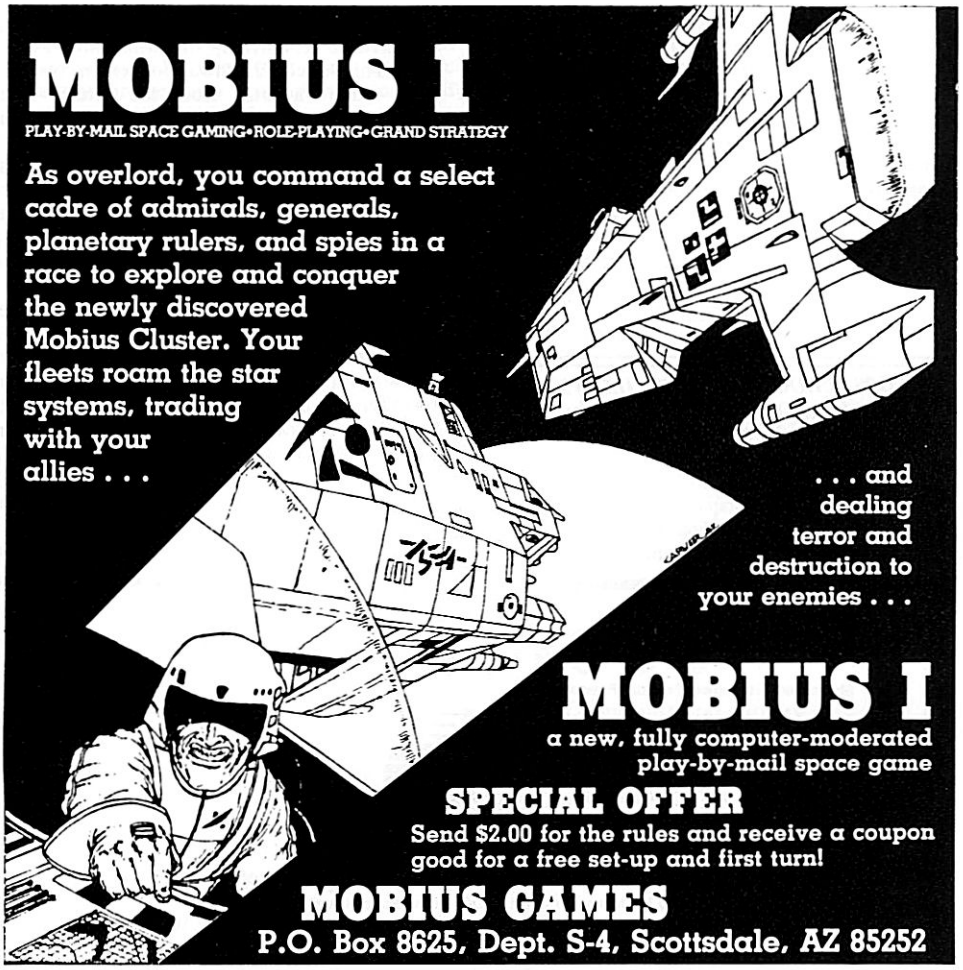

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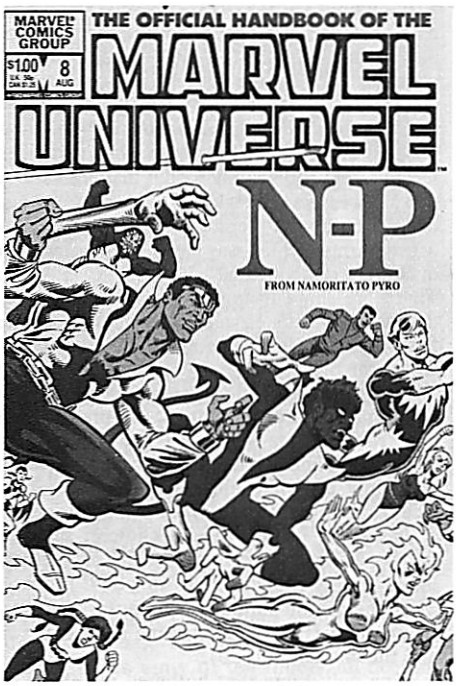

The Official Handbook of the Marvel Universe (Marvel Comics) $1.00 per issue.

Several months ago, the Marvel Comics

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Group decided to cash in on the interest of many readers by creating an encyclopedic repository of the supervillians, heroes, aliens, headquarters, and other features of the "Marvel Universe." The current issue, No. 6, lists items in the alphabet between the letters K-M. It is a continuity freak's dream. From time to time, revisions and supplements to the handbook will up-date and revise the series.

A character is covered with as much thoroughness as possible. The typical entry lists current alias, real name, occupation, identity, legal status, former aliases, future affiliation(s), base of operations, first appearance (in a comic), origin, height, weight, eyes, hair, powers, and weapons. Alien races get the same treatment. A typical entry covers the origin galaxy, star system, planet, habitat, gravity, atmosphere, population, physical characteristics, (body) type, eyes, fingers, toes, skin color, average height, special adaptations, government, tech level, and cultural traits. The names of typical representatives are mentioned, and any other pertinent data is covered with notes.

The *Traveller* player can spice up his campaign with any of the aliens listed. A *Champions* referee can do the same and should note the wealth of detail provided on the characters. Practically every known active person, villian or hero, is covered. An appendix provides notes on deceased or inactive heroes or villians. The format of *Marvel Universe* serves as a good example for the *Traveller/Champions* referee's campaign notes.

Non-comic collectors should be able to find copies at stores which carry back issues – and should look for them. They are a valuable aid to science fiction or superhero RPGs.

– Lawrence Henry Apodaca

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News from the World of SF Gaming

July/August 1983 Edition

News Briefs

20th Century Fox Games Announces M*A*S*H Contest

20th Century Fox Games has announced a $25,000 Grand Prize in the contest to find a new design for their M*A*S*H video game. The game is based on the successful movie and long-running television series. Runner-up prizes are four AMC Jeeps, 400 Texas Instruments 99/4A Home Computers, and 4,000 Fox Video Games.

Applicants don't need to be computer programmers to enter; prospective game designers need only submit a short description of their idea. Contest rules and entry blanks are being distributed in the original game, a computer game for one or two players in which the object is to fly a helicopter to a battlefield and rescue wounded while avoiding bullets and shells.

Tor Books Readies *Berserker* Computer Game

Tor Books, an SF paperback publishing company, has acquired the computer game rights to Fred Saberhagen's Berserker books. Jim Baen, editorial director for Tor, is heading the operation and says that the first game, ***Wings Out of Shadow***, should be out by November.

Synergy Team Inc. to Promote Science Fiction/Fantasy

Noted author Robert Asprin has founded Synergy Team Inc., a corporation whose purpose is to promote the genre of science fiction/fantasy to the public. The Ann Arbor, MI-based company will begin by supporting various conventions, with money coming from major corporations in exchange for "promotional considerations."

Keith Resigns as *Far Traveller* Editor

J. Andrew Keith, Vice President and General Manager of Marischal Adventures, an adventure gaming support services company, has announced that effective May 1, he will no longer edit FASA's *Far Traveller* magazine.

According to Jordan Weisman at FASA, Keith will continue as a contributor to FASA as well as to the magazine.

Yaquinto Offers $2,000 in Prizes at Origins

Yaquinto Games will hold a tournament at Origins '83 with $2,000 offered in prizes. The contest, initiated by freelance game designer J. Michael Hemphill, will require entrants to compete in four of the following Yaquinto games: ***Armor***, ***United Nations***, ***Bomber***, ***Shooting Stars***, ***Battles and Leaders***, and ***Apache***.

Those wishing to participate should contact J. Michael Hemphill, c/o Yaquinto Publications, P.O. Box 24767, Dallas, TX 75224.

FBI to Promote PBM at Origins

Flying Buffalo, moderator of ***StarWeb*** and other play-by-mail games, will be promoting the PBM field at this year's Origins consumer show. FBI will be organizing a PBM booth at the convention, where various play-by-mail companies can feature catalogues, flyers, rules, and advertisements.

Funtastic Signs With The Games Network

Funtastic, Inc. has licensed the cable television rights for its games to The Games Network, a new cable-delivered video games programming service offering educational and entertainment games. Funtastic's game, ***Snack Attack***, will be one of the offerings in the premier service.

New & Upcoming Releases

Strategic Simulations, Inc. has released a sequel to its popular tactical space game, ***The Cosmic Balance. Cosmic Balance II – The Strategic Game*** traces the expansion of a culture through the galaxy; players discover and colonize planets, organize production and research, and send out starships to explore and conquer. The game can be played solitaire, with four difficulty levels, or with two players. It runs on the Apple II with Applesoft ROM card, Apple II Plus, Apple III or Apple IIe with 48K, or the Atari 400/800 with 48K, and retails for $39.95.

New from GDW is a new edition of ***Dark Nebula***, an interstellar conflict boardgame. The *Imperium* movement and combat system is used in this new boxed edition. Players use mercenaries, economics, and exploration to drive each other from the board. It retails for $8 in a Slimline box.

Forms and Charts, Supplement 12 for ***Traveller***, has also been released by GDW. This booklet contains forms, charts, worksheets, and ID cards for players and referees to use in generating characters, designing ships and small craft, mapping sectors or planets, or preparing mercenary assignments. A copy of the Imperial calendar is included with this $5 booklet.

Convention Calendar

*June 3-5: DALLCON 83. Gaming con. Contact at P.O. Box 59899, Dept. 5, Dallas, TX 75229.

June 3-5: WARGAMER'S WEEKEND. Gaming con. Contact Chris' Game and Hobby Shop, 1 Hales Court, Newburyport, MA 01950.

June 10-12: X-CON 7. SF and gaming con. For information, contact X-Con, P.O. Box 7, Milwaukee, WI 53201-0007.

June 17-19: GENGHIS CON V. Gaming con. Contact Denver Gamers Association, P.O. Box 2945, Littleton, CO 80161, phone 303 / 798-1404.

June 18-19: KOMMAND CON '83. Gaming con. Contact Kommander's Wargaming Club, P.O. Box 2235, Mansfield, OH 44905.

June 24-26: SEAGA '83 (formerly ASGARD). Boardgaming, miniatures, FRP. Contact SEAGA '83, P.O. Box 930031, Norcross, GA 30093.

June 24-26: POLYCON '83. Gaming con. For information contact Society of Wizards and Warriors, P.O. Box 168, Julian A. McPhee U. Cal Poly, San Luis Obispo, CA 93407.

June 24-26: EASTCON. SF and gaming con. Send SASE to: EastCon, Box 139, Middletown, NJ 07748.

*July 2-4: TEXCON: 1983. Gaming con. Send SASE to David Ladyman, 8028 Gessner No. 1805, Austin, TX 78753.

*July 14-17: ORIGINS '83. Adventure gaming con. Contact MDG, Origins Events / Info, P.O. Box 656, Wyandotte, MI 48192.

July 15-17: OKON '83 / FILKCON EAST '83. SF cons. Send SASE to P.O. Box 4229, Tulsa, OK 74104.

July 16: DRAGONSTEETH I. Gaming con. Contact A&J Hobby House, 20 Auburn Avenue, Utica, NY 13501.

July 22-24: ARCHON 7. Science fiction and fantasy con. Contact Archon 7, P.O. Box 15852, Overland, MO 63114.

July 29-31: NANCON 88-VI. Boardgaming, miniatures, RPG. Send SASE to Nan's Game Headquarters, 118 Briargrove Center, 6100 Westheimer, Houston, TX 77057.

July 29-31: MEMPHIS FANTASY CON. Comics, films, science fiction. Contact Memphis Fantasy Con, 665 South Highland, Memphis, TN 38111.

August 5-7: OMACON 3. SF and gaming con. Contact OmaCon 3, 2518 South 167th Street, Omaha, NE 68130.

*August 18-21: GEN CON XVI. Gaming con. Contact Gen Con, Game Convention, c/o TSR Hobbies, P.O. Box 756, Lake Geneva, WI 53147.

September 24-25: VALLEY CON 8. Gaming, movies, art con. Contact Valley Con Association, P.O. Box 7202, Fargo, ND 58111.

October 14-16: SUNCOAST SKIRMISHES. Miniature gaming con. Contact Joe Brimer, 4006 Wallace Avenue, Tampa, FL 33611.

March 9-11, 1984: COAST CON '84. Gaming, science fiction con. Contact CoastCon '84, P.O. Box 1423, Biloxi, MS 39533.

SJ GAMES and SG will be attending the conventions marked above with asterisks.

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Winning the first battle of the next war on the battlefields of Germany.

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World Beyond the Frontier
A boxed module for Traveller describing one planet in District 268 — beyond the borders of the Imperium.

The Near East
Europa IX
A module of maps and armies for Turkey, Iraq, and Iran.

The Normandy Campaign
Beachhead to Breakout
Division-level, hidden movement battles for the hedgerows, 1944.

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Blue Max
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The Journal of the Travellers' Aid Society
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A special feature section, Amber Zones, The Bestiary, and Ship's Locker.

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PBM Update

PBM Update reports on professionally-moderated play-by-mail games. Notices are monthly. Copy deadline is 60 days previous to the first of the month, for the issue in which the notice is to appear. (Deadline for the September/October issue is July 1.) All copy should be typed and double-spaced. Notices should not exceed 200 words in length.

Clemens & Associates

Company News: By the first of June we will be starting the first games of Conquest II. This is a series of games in which ten players compete in a medieval world of limited size over a fixed period of time to determine which player is the winner. Each game is seperate and players may participate in as many games as they wish. Updates will begin in *Fantasy Gamer* with the August issue.

Universe II:

Quad I: Arcturus has fallen to the Ixtli! The only UES ship close enough to respond was the UES *Yjdhss Runner*. The brave commander launched an attack, but could not defeat the combined strength of the Ixtli ships and broke the blockade. Izar has also come under attack by the Ixtli fleet, but the outcome is still uncertain.

Quad II: UES ships are moving toward the boundaries of the Ixtli Empire to counter any attacks that may be made on the Etuel systems in that area. Large numbers of neutral ships have been reported in the Regulus area, but nothing is known of their plans.

Quad III: The leading elements of the strike force that is attacking the Muar Empire has encountered the Muar fleet. The UES *Sentron*/CSA has destroyed one of the Muar Raiders.

Quad IV: Rumors abound that a Regajian fleet is set to counter-attack in this quadrant to regain territory lost in the past year. UES patrols have encountered no Regajian ships as yet.

Regajian Empire: The truce that has been established between the Regajian and Ixtli Empires has enabled the RSS *Azov* to renew the plans to blockade Vindemiatrix. Little opposition is expected.

Ixtli Empire: The success of the attack on Arcturus which was led by the IXV *Beagle* has offset the minor delay incurred in taking Haris. As soon as Izar falls, we will control one-third of Quad I. New attacks are being planned for the conquest of star systems in Quad II.

Muar Empire: While our forces have been outnumbered on several fronts, major gains have been made and many enemy ships destroyed. Reinforcements are due to arrive within a few weeks.

– Jon Clemens

Schubel & Son

StarMaster:

Against the growing darkness in the North-East galaxy, a new ally was found – the long lost Scholars of Chronosia. Also known as the Guardians of Light, the Scholars of Chronosia returned from isolation to combat their old enemies, the Dark Shapers, joined by the Dragorn Empire.

Six of the Guardians of Light's massive Steel World '11G's (each nearly eight million tons!) materialized in the Aidant system defended by a Dragorn probe fleet of two Battle Globe 'A's and four War World 'A's. The engagement lasted nearly a minute and the Guardians of Light completely destroyed the Dragorn fleet without suffering losses. The Guradians of Light moved into orbit around Aitken No. 1 Below, the Imperial Dragorn Command Center sat defenseless. In an instant, the Command Center and 100 Dragorn colonies were vaporised by Guardians Reality Unification beams. Imperial Dragorn influence ended in the Aidant system.

– Duane Wilcoxson

Adventures by Mail

Company News: During the past several months we designed and programmed a new strategic, computer moderated space game.

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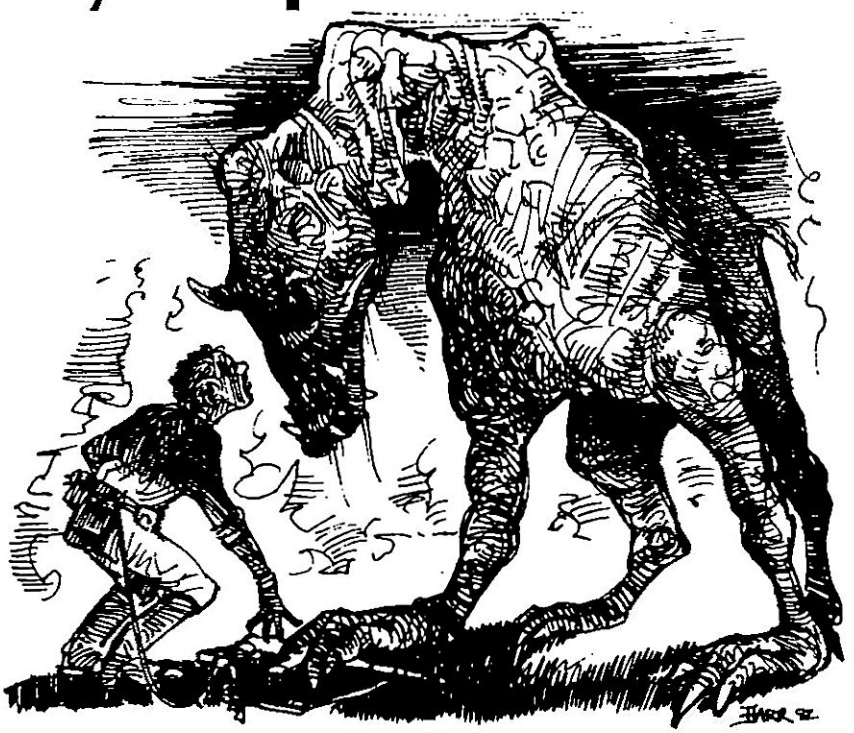

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Here's what you missed by not reading the *Journal*:

A Referee's Guide to Planetbuilding— A short course in making your worlds something more than just a string of numbers.

Disease in Traveller— What to do when your character catches the plague.

Imperial Marine Task Force Organization— A detailed look at what makes the Marines so tough.

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After concluding our preliminary in-house playtest, we decided to make the final playtest very special, offering playtest positions to all of our current customers. This is expected to be the largest playtest ever conducted by a commercial PBM company. We will accept up to 200 positions in the game. If any positions remain unfilled, they will be made available to the general public. The playtest version of this game, titled *Capitol*, will cost only $1 per turn, a token conclusion of the playtest, all players will have the option to continue if they choose. We are publicizing this in hope that it will call attention to the importance of a thorough playtest. The PBM industry is important to us and we believe it is being hurt by many companies who ignore the value of an outside playtest. Anyone interested in joining may write us for more information.

Beyond The Stellar Empire:

The Imperials finally discovered the location of the Flagritz Base, but lost the IAN *Naglfar*, a destroyer. Increased activity is expected against the aliens following this discovery.

The RIP continue to gain in popularity among starcaptains. The ranks of RIP ships seem to be growing rapidly, resulting in an increase in pirate activity. Between the RIP and the Flagritz, the Imperials have their hands full and appear to be shorthanded.

Fet Fewlo, a recently recovered colony on Teran-zei, is having problems with a multi-company force on the planet. To date, it has bombarded a ground force which was attempting to steal minerals.

The FET seems to be making a strong effort against the SSL's self-claimed supremacy in the field of blackmarkets and drugs, evident by the strong surge in FET stock prices in the recent Capellan Periphery Times.

The WCE finally produced jump engines in the trans-hole area. This is expected to give them a tremendous lead in exploring the unknown territory beyond the blackhole.

The periphery directors of all the major companies have recently decided to allow their coordinators increased input in the running of the companies. All coordinators may now submit policy directives to their periphery directors in order to set company policies and goals.

– Robert Coor

Capps & Capps

Company News: APL is up and running! The conversion from BASIC to APL slowed our games by two weeks. Our processing time for the game has now been put right back on schedule. We are now ready to start a fifth game!

Galac-Tac

Galaxy 1: Has now received their first turn reports and will be sending in their 2nd turn. During the first turn there was a battle of sorts. Rumors indicate that a ship was destroyed. Thus the war has begun! Further details as they come in . . .

Galaxy 2: Is developing very rapidly. No one has found any of their neighbors yet, but it should not be long as every one is gearing up for war.

Galaxy 3: Fixing to go into their first turn. We are waiting for these players' commands. It will be interesting to see if they are as bloodthirsty as our other players.

Galaxy 4: Is now closed, and by the time this goes into print should be set up and starting their first turn.

Galaxy 5: Is open for new players!

–De Capps

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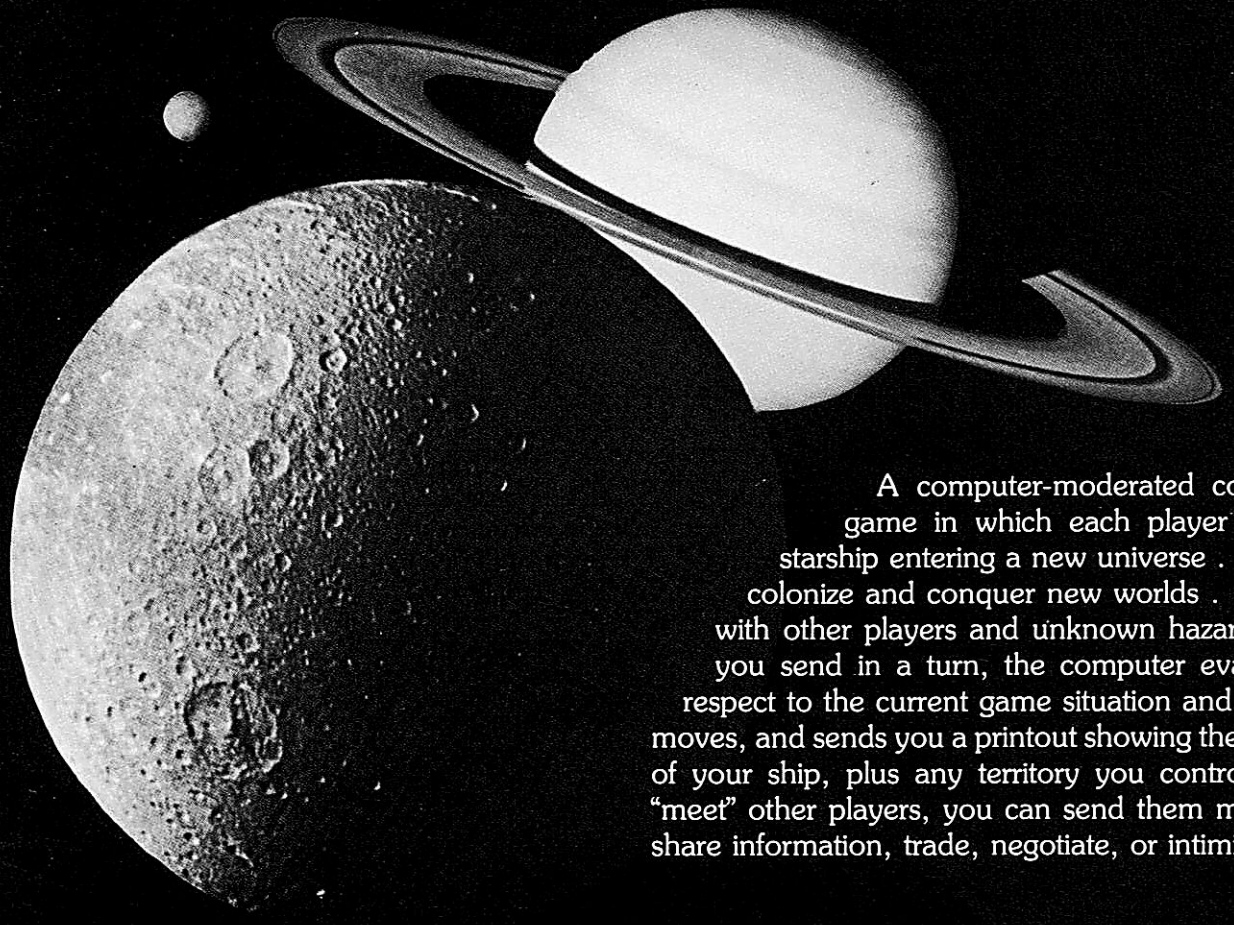

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